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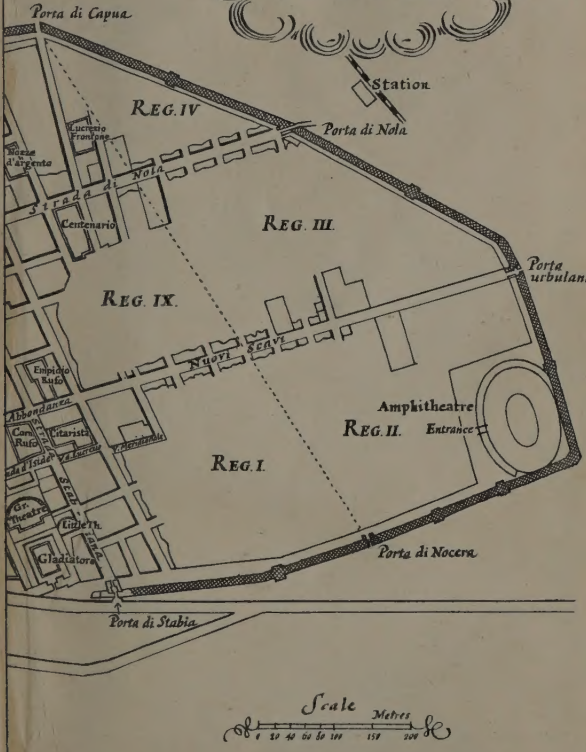

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Pompeii and
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ELLABY

Pompeii and Herculaeneum

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POMPEII AND HERCULANEUM

By

C. G. ELLABY

39184

With 39 Illustrations and an Endpaper Map

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I stood within the city disinterred
And heard the autumnal leaves like
light footfalls
Of spirits passing through the streets,
and heard
The mountain's slumbering voice at
intervals
Thrill through those roofless halls.

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PREFACE

I HAVE taken considerable pains to obtain correct information, having visited Pompeii several times and being assisted by the head of the Excavations, Signor Della Corte, who was extremely kind and courteous. I have to thank the late Dr. Wells, formerly Vice-Chancellor of Oxford, for reading some of my chapters, and also Sir C. Oman, who made several useful suggestions. I must also mention Mr. Owen of Keble and Mr. Minchin, the well-known literary critic, who have been very kind in helping me.

C. G. E.

CHELTENHAM
April 1930

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INTRODUCTION

THE decay of cities is usually gradual. Slowly, but with irresistible persistence, Nature reclaims what has been won from her by man's toil and ingenuity. On some derelict ground in Asia stands a huge mound long supposed to be a natural outcrop of the soil. But presently it begins to be suspected that this wild spot is identical with the site of an ancient city, Ur of the Chaldees. Excavation proves the suspicion to be correct. The reputed eminence turns out to be man's handiwork, a citadel (*ziggurat*) and perhaps temple, built of brick and containing a wide and shallow staircase. Presently the earth gives up her hidden treasures: pottery and metal-work and the secrets of an ancient civilization are revealed.

It was otherwise with Pompeii and Herculaneum. These buried towns are unique examples of what may be called petrified history. Though they were overwhelmed in a few hours, the main features of their construction were by the same agency preserved for posterity. We can walk the streets of Pompeii, can penetrate its dwellings, appreciate its decoration, and get a fair idea of its indoor plenishings and furniture. We are now promised like opportunities at Herculaneum.

There, in skeleton formation, are the cities. But what of the folk who dwelt in them of old? Many of them, doubtless, got away in time; others perished

at their hearths, or were overtaken by the devastating flood as they sought to flee. Their feelings at the moment were probably just such as we should experience ourselves in a like calamity, for such emergencies appeal to age-old and unchanging instincts. Self-sacrifice, we may be sure, was demonstrated, as well as self-preservation. They died, or escaped, much as we ourselves should have escaped or died.

But a further question suggests itself, as one paces the vacant streets to-day, and as the eye wanders over this or that interior: How did these people live?

Without some answer to that question, Pompeii will be nothing to us but a museum; not, as we should rather conceive it, a hive of human activity. Can the answer be supplied? It can; it is offered in the ensuing chapters.

Pompeii was destroyed at a time when Latin literature, though past its prime, was still in a flourishing condition. The younger Pliny, whose uncle was among the victims, has left a most vivid account of its destruction. This narrative by an eye-witness, who was among the best writers of his day, must be read, either in the original or in a translation, by all who desire to get, as it were, a footing in Pompeii. No 'special correspondent' ever did better. The appreciation and sympathy which it displays are as fresh as if they had been evoked yesterday. The writer bridges the centuries between us and him. How much we should have in common with him, we feel, could we meet him to-day!

Now, that feeling constantly occurs to all students of Latin literature. The Greeks are splendid and appealing, but they seem a long way off. The men of

the Middle Ages are severed from us by thickets of belief, opinion, and superstition, which the lapse of time—in Protestant countries at any rate—has largely robbed of meaning and application. When, in reading English history, we get to the Renaissance, the mists disperse, and we begin to discern our ancestors more clearly. But the Romans, as envisaged in the nobler aspects of their literature, strike us at once as alike near to us and akin. This is pre-eminently so with Virgil and Cicero. We have no difficulty in apprehending their meaning, for the reason that, despite material changes, they moved in a region of thought which in so many ways resembles our own. They were, in short, what we like to believe ourselves to be; they were civilized.

Now, such writers as Cicero, Horace, and Pliny, afford us the fullest details of everyday life as it was lived at their respective dates. Provincial life reflected, though of course with individual differences, the life of Rome. Ordinary events, such as we read of as occurring in Rome or its neighbourhood, might equally well have happened at Pompeii. An answer to the question, How did these bygone Pompeians live? is to be found in the manifold pages of Latin literature.

But all men have not the time to search them. The writer of this book has therefore undertaken the task on their behalf. He has described, in a series of chapters, the outstanding manners and customs of the Romans of the late Republic and Early Empire, and we may safely conclude that these were the manners and customs prevalent among the vanished Pompeians. If his notes on childhood, education, marriage, town and country life, and the rest, convey that

amount of conviction which will awaken the sound of ancient footfalls in the streets of Pompeii, and the voices of music, talk, joy, and sorrow within her houses—even for a few fleeting hours—then he will feel that his labour has not been spent in vain.

POMPEII AND HERCULANEUM

CHAPTER I

ROMAN LIFE AND CIVILIZATION

DAILY LIFE — EDUCATION — MARRIAGE — DRESS — RELIGION — SLAVERY — IMPERIAL RULERS

THE daily life of a citizen of the Roman Empire was not so different from our own as the reader may imagine. In the early morning a loud bell was rung and a multitude of slaves with brooms and mops cleared the rooms and removed the dust and brought fresh flowers from the garden. The master rose about six o'clock, and his slave shaved him and brushed his hair. The Roman citizen, it is clear, kept very early hours. Horace says:

> The lawyer vows the farmer's life is best,
> When at the dawn the client breaks his rest.

Breakfast was a very simple meal of porridge or bread with dried grapes, olives, cheese or honey.

The educated Roman seems to have spent the first hours in his own house, reading in the library or dictating letters. Frivolous persons might go to see

chariot races or waste their time in gambling or love-making.

At twelve was lunch (*prandium*), usually the cold remains of the previous day's meal. The afternoon was given up to pleasure, the earlier part to athletic exercises and games. Then came the daily bath, which was usually taken at 2.30, though some preferred an earlier hour. The rest of the day was spent in the Forum, chatting with friends or strolling under the colonnades, or in visiting the shops. On his way the Roman could read with interest notices of elections or sports.

He would then go home and dress for dinner; his guests would arrive and take their places according to their rank. The conversation would be much like ours—the ordinary gossip of the day, or of books or people, but as a rule it was safer not to talk of politics. There might be songs, or men were hired to play the harp or recite verses from Horace or Virgil, or girls might come to amuse the guests with dancing. Wine would be brought and the drinkers decorated with garlands of dark green ivy or of roses red and white; a president of the cups was chosen by vote to decide which wine was to be drunk and if it was to be filled with snow to cool it; water was kept continually boiling for those who desired hot drinks.

After dinner, the host might propose to 'try the dice a little', and a game was played in which the stakes were high. At a late hour the slaves brought the boots and cloaks of the guests and escorted them to their homes.

The Roman noble had his club, which resembled our own, as vacancies were filled by ballot. Cicero, in the

De Senectute, speaks of the pleasure that he had in visiting the confraternities that were presided over by Presidents.

Such was the life of a noble or rich man; but of course the trader had to spend the day in his shop and the artisan at his work. The priest was in the temple of his god and the slave at work in the house or garden. Every one, however, had time to spend in the Forum, or theatre, or in conversing with his friends.

LIFE IN THE CITIES

If we could have chosen a time to live, it might well be under the rule of the early Emperors. The cities were well drained, and supplied with excellent water. The streets were carefully paved, and there were porticos to protect the wayfarer from sun and rain. There were fine public buildings and altars for the gods, public baths to which the poor citizens were admitted at a small charge or without payment, basilicas for the judges, and gymnasiums, as well as amphitheatres, for the training and exhibiting of gladiators.

The private houses and shops were unusually good, and inns and taverns were not wanting for the private citizens.

The general management of the town was usually in the hands of a local Senate, or *Decuriones*, who in early times were elected. In the days of the first emperors they were nominated by officials called *quinquennales* who corresponded to the Roman censors. They put down the names of the old magistrates and then those

who had held office or possessed wealth. The Senators were the absolute rulers of the town, except that they could be restrained by the central government. They had charge of the public buildings and the property of the town, and fixed the days for the games and public festivals, and kept order and controlled the priests, and kept at any rate part of the public roads in repair.

Under the town council were executive officers, and under them two *aediles*. The *duoviri* administered justice and decided everything that was not important enough to come under the jurisdiction of the Praetors at Rome, to whom all important civil or criminal cases were referred. The command of any local force was in their hands. They had also to see that sufficient food was brought to the town, and its acquisition was often a difficult task, as great quantities of corn were required for the poor at Rome and for the army. The *aediles* looked after the repair of public buildings and markets, while the games were under the control of the Senate. Sometimes there were *quaestors* in charge of the revenue likewise under its control. All these magistrates were elected by the people and held office for a year. Their office brought them no salary, but involved much expense as they were expected to provide exhibitions of various kinds for the citizens and to pay a fee when elected. They had under them various officials or clerks who received a small salary.

Many of the local Senates were extravagant, and the early emperors found it necessary to send down special magistrates to examine their accounts and to exercise general control. But this was rarely done, and in Pompeii the only occasion when this happened was after the brawl with the Nucerians in A.D. 59.

To meet the public expenses the *duoviri* were allowed to levy duties on imports and exports, and certain charges were made on the right to trade and on contracts and business transactions. There were in addition the fees paid for admission to the public baths and the rent of shops on public land. Many towns also owned property, sometimes in distant countries. Rich men were also expected to help with loans of money.

There was no charge for public or private education, which was provided by wealthy citizens who sometimes gave libraries, which were generally free. Rich men often built temples and theatres and even aqueducts and sewers. The upper class in these towns consisted of men belonging to the local Senate, rich bankers and wholesale merchants and landowners. Next came the professional classes, mainly doctors and lawyers. Below these were the free labourers and slaves.

All these classes were often brought together for various purposes—for theatrical performances, for the various games and celebrations, and for elections as long as they continued to be held.

On the whole we get the impression that at the time of the Emperors the citizens had a happy life and that there was a considerable amount of wealth among the local aristocracy. Eumachia and the Holconii were able to erect costly buildings, and many private citizens built marble tombs, porticos, bridges, and baths. Such actions were the most general way of showing local patriotism. Yet all these refinements of art and life did not tend to rear a manly, hard-working population. The new class of proprietors and merchants had no love of country life. They had a taste for pleasures and

amusements without the same respect for the distinction of birth that was so general in the old days. The son of a freedman in a Senate might sit near the son of a Senator or Knight. In all the larger cities a great part of the population consisted of foreigners who had settled in Italy. The influence of the Greeks was very great, and the worship of Eastern deities attracted those who had lost their belief in the old gods.

EDUCATION

A child on the ninth day after his birth was purified by being washed in water to obtain the blessing of the gods, a ceremony very like our christening. The child's nurse was generally a Greek, and she must have had a great influence over his early education, which up to the age of twelve was given at home. The life of the child seems to have been very pleasant, as he had all sorts of toys such as tops and balls, and there was little punishment.

Children received their first education from their father and mother. Tacitus said that they regulated the children's games and recreations. The parents were very careful in choosing the slaves who were with the children, lest improper words should exercise a bad influence. The older lads were often with their father, from whom they learned their future duties, and accompanied him when he went to the Senate House or Forum. They were taught to plough, to sow and to reap, and to wrestle and box.

After that, the boys went to a school in which the elementary work of reading and writing and arithmetic

was done. Most of the schools were private, but the poor in many cities sent their sons to an elementary school (*ludus*) in which grammar, writing, and elementary mathematics were taught, and they learnt to write clearly and to read distinctly. Doubtless, elementary schools existed in very early times. Livy speaks of Virginia going to the Forum, as Macaulay says in his Lays :

> With her small tablets in her hand, and her satchel on her arm,
> Forth she went bounding to the school, nor dreamed of shame or harm.

Horace tells how the boys went to school at Venusia with their satchels and writing-tablets.

The schools, however, were generally private undertakings and were taught by one man, though in later times parents would unite to pay a master for their children. Sometimes, too, wealthy citizens would found and endow a school in which they were interested.

The child did not go to school by himself, but was accompanied by an old slave called *paedagogus*, who acted as a guardian, looking after the boy's behaviour and manners and carrying his books and tablets.

In writing they used waxen tablets ; and arithmetic was taught by counting-tables ; they learnt to make up accounts and tables of weights and measures.

The schools were badly lighted, and were not heated in winter. Order was maintained by caning on the hand or by whipping. The *plagosus orbilius* of Horace is well known. There were many holidays at

the times of religious festivals, and some schools at least were closed in the summer.

In later days it was the custom to send a boy to a higher school (*schola*), where he made his acquaintance with the masterpieces of classical literature. The writings of Homer were very popular; a great deal of poetry was learnt by heart and the pupil was taught to recite verses clearly and distinctly. Rather silly questions were sometimes asked, such as, 'Who was Anchises' nurse?' 'What did the Sirens sing?' 'Should Hannibal after the victory of Cannae have marched to Rome?' The boy was also asked to make short speeches to prepare himself for public life, to argue a case, and to arrange his matter. When he did well he was rewarded with prizes, which generally consisted of books.

Dancing and music began to receive attention, though the latter was regarded in the light of an amusement, while dancing was looked upon rather as a disgrace to a Roman.

The fees charged appear to have been small and were paid every month by the boys themselves.

Probably a boy had a good physical education, and had some knowledge of mechanics, though he had far less knowledge of philosophy than a Greek boy.

He had plenty of exercise in the open air, but the object of his physical education was rather to fit him for a soldier's life than to train him in activity and grace.

His coming-of-age was celebrated by a solemn procession to the Forum, to which he went with his friends. After the ceremony many of the wealthier classes became officers in the army or clerks in the civil

CIVIL FORUM

TEPIDARIUM OF THE FORUM BATHS

service or lawyers; others spent their time in idleness and amusement, whilst the poorer folk had to earn their living. A few wished to acquire a deeper knowledge of philosophy and to take a share in politics, and went abroad to continue their education at one of the famous universities, the best-known of which were Athens and Rhodes. In some cases the professors were paid by the magistrates, and in later times by the Emperor.

The education of the girls was usually carried on at home. Besides learning from their mothers to spin and weave, they were taught by masters to sing and play, but they had very little knowledge of literature or art.

Physical education was probably as popular as in England. Every man had a daily bath, and before doing so would take a regular course of exercise to make his body strong and supple, and in the country he would ride and bathe in the sea.

Many games were played with balls. The *follis* was undoubtedly a football, and the game resembled one played in the Middle Ages, which consisted in striking into the air and keeping up a huge ball—a sport still seen in Paris. It is hard to believe that it would not have occurred to a man to kick it with the feet when the arm was tired.

Others would sling weights to strengthen their arms, and practised jumping and fencing. Even older people played, though as a rule they preferred to walk or ride.

It is curious that girls appear to have had no share in these exercises. No ancient State seems to have paid much attention to the education of girls except Sparta, where Lycurgus took care that girls should

have a training like that of boys, contending with one another in running and boxing. They were celebrated as Aristophanes said, for their beauty and vigour, and the young men are said to have treated them with more respect and kindness than was usual in other cities. Dr. Thirlwall, speaking of the Spartan girls, says that their morals were as pure as those of any ancient, perhaps of any modern, State.

MARRIAGE

In ancient Rome there were three forms of marriage, the oldest of which involved an elaborate ritual. The proud old Patrician form of marriage had become so uncommon that it proved hard to keep up the number of the Vestal Virgins, who were chosen from the offspring of these alliances.

In the first form of marriage all the arrangements were made by the heads of the two families. Only those who had no guardians could please themselves, so that the young couple had little to do with the union.

In the morning of the bridal day the bridegroom went to the house of the bride, who had been carefully dressed in a white tunic, with her hair plaited and ornamented with a white wreath.

They spoke to each other in solemn language and then partook of a meal like the English wedding breakfast, at which a cake was cut up and divided among the guests. In the evening a procession was formed and the bride taken to her future home, where she would pray to the household gods to bless her married life.

Wax lights were burned and a servant led her to the marriage couch.

The second form of marriage involved a kind of symbolic sale, though both bride and bridegroom were asked if they were willing to marry.

The third form, which was little more than cohabitation and left the wife control over her property, was almost universal among the Romans, certainly among the lower classes.

Roman poets speak of the faults of wives—their extravagance and selfishness, their affection for birds and dogs, their carelessness about the health of their husbands.

On the other hand, Pliny and Statius have given us a sketch of more than one noble woman who was willing to give up everything for those she loved, and who shared her husband's work and sympathized with his disappointment or grief. In the reign of Claudius, the wife of Paetus encouraged her husband to die by plunging a dagger into her own heart, saying, 'It does not hurt.'

The wealth and luxury of Imperial Rome must have corrupted many of the rich wives, but in provincial towns the standards of marriage was higher, and the middle and lower classes had fewer temptations. Macaulay has pointed out that we should form a wrong impression of the morality of England in the time of Charles II if we considered only those around the King. The ordinary wife in a town like Pompeii would assist her slaves in their household work and in weaving, and train her daughters in honesty and reverence for the gods, and teach her sons until they were old enough to go to school.

DRESS

The *toga* was the outer garment of the Romans—a white woollen cloth which was folded round the body so as entirely to cover it. This was worn on all official occasions even in Imperial times, when more convenient garments had been adopted for ordinary use.

The *tunica* was worn underneath the *toga* and was a plain linen shirt reaching to the knees, with short sleeves. Inside the house a Roman would not trouble to wear a heavy garment and wore a shirt alone.

In cold and wet weather and on a journey a heavy thick cloak was worn above the *toga*, which had a hood and an opening at the top for the head.

The Roman boy wore a *toga* with a purple border, but between the ages of fourteen and sixteen assumed the *toga virilis* of a citizen.

Women also in ancient times used to wear the *toga* ; afterwards this was only the case with prostitutes, and degraded women were forbidden to wear the *stola* ; the matron's dress was simpler than in our own times and they had fewer garments, though they had the same love of brilliant colours that was so delightful in the costume of the Middle Ages.

A Roman lady would wear an inner garment or chemise without sleeves, and over this another (the *stola*) with sleeves which covered the upper part of the arm. The *stola* was fastened on the shoulders with a brooch and reached to the feet ; round the waist was a girdle ; she rarely wore stays. When she went out she threw over this a long cloak called a *palla*, which was arranged like the *toga* of the men and fell gradually

to the feet. The *palla* could be drawn over the head just like the *toga*.

The hair was arranged in simple rolls, which were tied with ribbons, but there was sometimes a high erection like the chignon that used to be worn in England. The Roman ladies were proud of their hair and often decorated it with gold thread and covered it with pearls and diamonds. They used all sorts of ornaments and rouge to increase their beauty, and had fans of peacocks' feathers, and parasols and veils. In the house they wore leather sandals fastened to the feet with thongs, and out of doors bright red or yellow shoes like those of the men. Sometimes enormous sums were wasted on dress. Pliny said that a lady he knew went to a wedding in a robe covered with pearls and emeralds which had cost in our money £300,000.

RELIGION

The Romans in early times were very religious in a formal fashion, and considered that a pure and good life was pleasing to the gods, and the old Roman deities were depicted as being sober and venerable and to some degree rather more moral than those of the Greeks. Yet piety meant no more than the observance of every rite and had no necessary connexion with pity, benevolence, or self-control.

There were a number of festivals and sacrifices in every month, and a number of days sacred to the various deities whom the State thought it pious to honour.

There was a great official, the *Pontifex Maximus*, in

the time of the Republic, who saw that the various regulations were carried out, and the priests were State officials and decided all matters of religion. There were, however, no daily services or public worship of any kind, and the Romans had no sacred book resembling our Bible and no real system of theology.

The authorities were quite content if the proper rites were paid to the gods and the various festivals were celebrated with the minute accuracy that religion required. Each god had his favourite sacrifice. Jupiter required a calf, Janus a ram ; pails of milk were offered to Pales, the god of husbandmen. The object of worship was not to make men moral but to protect them from harm, and, in the words of Cicero, to give them health and wealth. The conduct of the ordinary man was regulated by habit and the laws of his country. He had a real reverence for the household gods of his own home—for the Lares, the good spirits of his dead ancestors, who still brought blessings on his house, and for the Penates, the guardians of his storeroom, which was regarded as their special care. The worship of these deities was quite simple, and fruit and flowers, with cakes and honey, were offered to them. Prayers were made to them every day, and a portion of the meal was placed before their images. In all the actions of his life a man would invoke the gods of his household : when he sat down to a meal, when he went on a journey, or returned from his travels.

In wall paintings these household gods appear as youths holding in one hand a branch of laurel or a jar of wine, and in the other a cup. They were not regarded exactly as deities but as guardian spirits, who protected every man's house and family and goods. In

an old illustration of Virgil they appear as old men, with their heads veiled, like priests, who are offering a sacrifice.

As time went on the old beliefs of the Romans decayed, and even the gods of Greece did not satisfy those who felt the need of some religion that would appeal to the emotions and have more relation to everyday life. A great many strangers had also come to Rome from the East, and they brought with them a reverence for Oriental deities, and the Egyptian worship of Isis and Osiris, whose priests taught the value of self-control and how those who had lived well might hope for happiness beyond the grave. The morning and evening services in the temples also attracted the men, and the picturesque ritual the women. The priests taught that abstinence from food and sensual pleasures was pleasing to the gods and would lead men to a true knowledge of the life divine.

Meanwhile the upper classes, and especially the literary men, had ceased to believe in religion, and looked to philosophers as a guide to moral conduct. Cicero wondered how the Augurs could look at each other without a smile, and the statesmen regarded the reverence paid to the gods as something useful to the State.

Some of the philosophers believed, as we do, in one God, and the Stoics aimed at 'raising the choicest natures to a higher standard of excellence and inculcated duty without reward as the standard of existence'. Their ideas were noble, but they could only appeal to a few and had no relation to the people as a whole.

The Epicureans held that there were no gods, and

Plutarch said if the legends of the gods were true some of them were worse than the worst of men. Yet Epicurus thought that virtue was desirable from the pleasure it afforded by freeing men from fears. The highest good was happiness and, above all, freedom from pain.

SLAVERY

There is no institution that had so much influence over ancient society as the custom of keeping slaves, and in no other direction has the difference between the opinions and habits of past and present civilizations been so marked. The most humane and enlightened Greeks considered slavery to be, in the words of Aristotle, natural and necessary; certain races were regarded as inferior in intellect and so naturally suited to a servile condition. It is probable, as Sir H. Maine says, that the slave was at first regarded as a member of the family—that when his earlier condition was remembered he had greater advantages and was better treated. No one, however, was able to imagine the abolition of slavery as an institution. Although Seneca thought that slaves should be well treated and kindly used, it does not seem to have occurred to him or to any one else that slavery in itself—even under the best conditions—was an evil thing. It has been calculated that more than a third part of the whole population consisted of slaves, and it is impossible to realize what a number of posts they filled and the services they rendered. When luxury increased, almost every kind of work was supposed to need a special slave.

The expenditure of the household and everything belonging to it was controlled by a steward, and the kitchen was in the charge of a cook with a number of men under him. There were special servants for the baths, a valet and maids to dress the master and mistress, and others to wait at table, to sweep the rooms, and to attend the master when travelling. His library and picture gallery were under their care. The greater number came from the East and were sold in the market or in fashionable shops, and many were bought at a great cost, especially those who were amusing and handsome.

The master had absolute power over them and could thrash them with a whip or brand them and even kill them by crucifixion. The slaves on agricultural estates suffered more than those in the town and were often obliged to work in chains.

Some of the Emperors, Hadrian and Antoninus Pius, did what they could to protect the slaves from extreme cruelty such as torture or fighting with wild beasts, and the literature of the period gives many examples of friendship on the part of the master towards his slaves and of devotion and attachment on that of the slaves towards their masters. Most of the credit of this belongs to Stoicism, which preached the brotherhood of mankind; and we are obliged to admit, as Lecky says, that the Roman slave code compares not unfavourably with those of some Christian lands.

A trustworthy and useful slave could have the hope of being emancipated either before his master's death or by his last will and testament.

Domestic slaves were probably on the whole well

treated, and often gained the confidence of their masters. We hear little of discontent in the provincial towns, or of revolt, or even of many attempts to escape. Some masters were no doubt very cruel, and there are stories of women who pricked with needles the slaves who dressed their hair; and there is the dark side of all slavery, where a female slave became the mistress of the master and divided the household. There are also ghastly stories of the execution of a whole household when a master had been murdered and the criminal could not be found. It is said that Nero ordered four hundred slaves to be executed in such a case. But it is recorded that this extreme cruelty caused much discontent, and that some of the Senators objected.

IMPERIAL RULERS

It cannot be too often repeated that the early Emperors were not Oriental despots but, in theory at least, only the first citizens in the Republic. Below the Emperor all were equal.

In one sense the power of the Emperors depended on the army, and even in modern times no government can exist if the army is united in a desire to overthrow it. In reality their position was based on the approbation of the people, who do not seem to have felt that any other government was possible.

The Roman Emperors ruled over many tribes and nations with a sway that brought the latter into closer union than they have ever been brought since. The idea that the Emperor belonged to them permeated the whole population, and there was much local freedom.

A Roman of the Republic had simply regarded the Italians as vassals of the Imperial city, but Augustus wished the Italians to believe that they had an equal share in the privileges of the Empire. His idea was, as Pelham says, 'a united and Imperial Italy which should govern the world and give life and vigour'. The great gifts that the Roman Emperor brought were peace and freedom, not only from war, but from internal trouble and disturbance, together with measures of justice, clemency, and virtue. Peace had been restored, not without honour, for the standards lost at Carrhae had been recovered. The frontiers of the Empire on the Euphrates and Rhine were defended by the legions, and the sea was freed from pirates by the fleets stationed at Misenum and other places.

The nations of Europe have never, in ancient or modern times, suffered less from bloodshed and robbery during so long a period, extending, with one or two intervals, during nearly four hundred years.

The great evil of imperial rule and of any other possible government at the time was the difficulty of reform. There was no real way of ascertaining the wishes of the people by a representative system as in modern times.

Most of the taxes were no longer collected by the great tax farmers, but directly by the office of the Emperor, and on the whole were fairly assessed. The magistrates were now paid by the State and no longer, as under the Republic, recouped themselves by extortion and robbery in the provinces. Under the government of Augustus the provincials were able to

obtain redress, and a bad governor could be seriously punished, as we see in the banishment of Pontius Pilate.

The Emperors ruled by means of a civil service, which at one time was composed of Roman knights but gradually fell into the hands of Greek freedmen. Its merits and demerits were simply those of a mechanical system with a tendency to bureaucracy.

An attempt was made to bring back the old religion and to restore the old Roman frugality and honesty. Augustus tried to check the evils of the day, but his laws were never carried out.

A great bond of union was found in the worship of the Emperor. Augustus would not permit his worship in Italy while he lived, but, after his death, temples were erected to him and a College of Priests, the Augustales, were elected to serve in his worship. They seem to have been chosen in the towns of Italy and the Empire by the local Senates, and were expected to bear the cost of sacrifices and festivals in honour of the dead Emperor, who was always regarded as the representative of wisdom and order.

There were a number of institutions for helping the poor, and especially the children. Nerva was the first Emperor to show an interest in questions of poverty, and very often sent money to orphan children. But it was the Emperor Trajan who established something like our modern Poor Law, in which all male and female children received a grant sufficient to provide for them until they could help themselves.

In all this it is suggested that instead of a people bending unwillingly to the yoke of a despot, there was a prosperous tranquillity of life and trade enjoyed by a

population whose idea of life was based on the conviction that they had new and better opportunities.

The economic state of Italy had not been very satisfactory. The small owner had disappeared and the land was held chiefly by great proprietors, who ran their broad acres with gangs of slaves. The old proprietors had drifted to Rome and increased the population of the city. In early times a great deal of corn was grown, but when great quantities of wheat came from Sicily and Africa corn-growing in Italy was no longer profitable. More could be earned by growing vines and olive trees, and keeping cattle and rearing sheep. Those who lived near the town kept poultry and cultivated vegetables. Pigeons were kept in large numbers, and many small birds, such as thrushes, were used as food. Fish too were kept in the ponds of country houses, and some were so tame as to know their masters. One owner is said to have fed his fish with the flesh of slaves. The Romans had not the same knowledge of agriculture as we have. They knew the advantage of a rotation of crops, but the usual practice was to let the land lie fallow.

Campania was celebrated for the excellence of its wines, and its most famous brand, Falernian, was said by Galen to be exported all the world over.

Cuttings from the old vines were planted and trained on other trees, especially the elm. The grapes were ready in October and after being gathered were placed in a press and trodden underfoot. Part of the juice was used without being fermented and made into a drink called *mulsum*, which resembled the mead of the Middle Ages. The rest was placed in earthen jars

(*dolia*) to be fermented and was carefully preserved until it was ready.

Before the time of the earthquake in A.D. 63 a change had taken place in Italy. The great proprietors, in order to invest their money more profitably, were accustomed to let most of the land to tenant farmers. The landlord generally reserved a part for his own use and entrusted the management to a steward, who employed slave labour and collected the rent from the small farmers. At the time of the destruction of Pompeii there was not much poverty in the small towns of Italy, and bread was good and cheap.

CHAPTER II

CAMPANIA AND VESUVIUS

FEW to-day have the leisure or opportunity to sail along the coast of Campania as the Greeks once sailed, but even from the deck of a modern steamer it is easy to see the attraction that the coast must have held out to the early adventurers from Greece. For here are the sheltering headlands, safer harbours, and fertile soil that the Greek colonizer looked for. It was not mere chance that made Cumae one of the first Greek settlements in Italy, but the natural advantages of the place; and so prosperous did the venture prove that a daughter city could soon be settled near by: Neapolis—'the New City', which was one day to leave her mother-city far behind. Nor was this outpost of Greek civilization without influence on its neighbours. Cumae sent Greek pottery and sculpture into the interior and up to Etruria, and helped to shape the destiny even of Rome by passing on the inheritance of Greece. The Greeks had indeed chosen an enviable site, for Campania was the richest district of Italy. Behind the mountains of the coast-land, agriculture and industry flourished side by side. Campanian pottery during the Republic found its way far beyond Italy, and the fertility of the soil offered rich harvests of corn, wine and oil. Small wonder that the towns flourished and that Capua was long looked on as Rome's greatest rival. But wealth

brought luxury and effeminacy, as Hannibal found to his cost when he complained that a winter spent there had changed men into women, and Capua's resistance to Rome was never dangerous. Campania's power was economic, and long after the conquest by Rome the district remained one of the richest sources of revenue and the granary that fed the armies. But richer in historical association is the coastal strip that sweeps gracefully from Misenum to Sorrento. Ringed round with mountains, often lit by the flames that leap angrily from Vesuvius, it was the seat of Rome's chief playground, where nobles built their pleasure villas and the intelligentsia held their court: it was there that Cornelia, mother of the Gracchi, had a home and introduced the great reformer to the philosophy of Greece.

At Capri Tiberius built the palace to which he retired when weary of government at Rome. Its ruins still remain, and the traditions of his cruelty and licence quaintly linger among the islanders. His successor, Caligula, made this the scene of one of his orgies on a bridge of boats which he placed across the bay; while Nero attempted a less attractive but equally ingenious feat. His mother, Agrippina, an unscrupulous and overbearing woman, had never allowed him to forget that she had made him Emperor: Nero had no desire to be reminded of it, and decided to get rid of her. A special boat was accordingly prepared, which on a given signal would collapse and sink. Mother and son parted with a great show of affection and the ship started on its course along the bay with Agrippina on board. The signal was given and the deck collapsed, but the Empress was saved by the projecting sides of her

couch, and the plot to kill her failed. Neither did the boat sink quickly according to the plan, for many of the crew were ignorant of the plot and made frantic efforts to save the vessel. In the panic, Agrippina's attendant, crying out that she was the Empress, Nero's mother, was killed; meanwhile the Empress jumped overboard and had started to swim towards the shore, when a fishing boat picked her up and brought her to her villa by Lake Avernus. Fear was now added to Nero's wrath against his mother, and soldiers were immediately sent to dispatch the Empress—a sordid crime which prepared men's minds for the cruelties and atrocities that were to follow.

The most fashionable site on the coast was no doubt Baiae. '*Nullus in orbe sinus Baiis praelucet amoenis*,' says Horace, and Martial too, '*Laudabo non satis Baias*.' Baiae in fact was the Monte Carlo of Italy, and a Roman writer tells how pleasure-seekers there disported themselves on land and sea, in litters and chariots, in gilded boats with painted sails, lulled by day and night with the most exquisite music.

The luxury of Baiae is the theme of many poets, and it became the favourite resort of the Roman nobles on account of its great beauty and the hot springs that were there. At Baiae, Clodia the famous beauty trifled with her coterie of young men and aristocrats, among them Catullus.

Cicero built villas along the coast, and near Puteoli entertained Julius Caesar and was surprised to find the great soldier-statesman a brilliant conversationalist even at a political crisis. Lucullus too had a country house there, and also the Emperor Hadrian, who died at Baiae.

The great commercial centre of Campania was Puteoli, which had been founded by the Greeks in the sixth century B.C. It was famous as a port long before the Romans came, but after the fall of Capua its trade increased rapidly, and in 194 B.C. the Romans sent a colony there. Here the ships had come with corn from Egypt, and the Phoenicians had brought the wine and spices of the East. From Spain and perhaps Cornwall came iron and tin, and until the rise of Ostia it was perhaps the most important trading port of Italy. Puteoli was the natural landing-place for travellers to Rome, and when St. Paul was brought as a prisoner in the Castor and Pollux he came the next day to Puteoli and 'found brethren and was desired to tarry with them for seven days'.

Here Marcellus, the son-in-law of Augustus, died in the twentieth year of his age:

Heu miserande puer! Si qua fata aspera rumpas
Tu Marcellus eris.

It is said that the Emperor never smiled again.

Pompeii was a flourishing sea-side resort at the mouth of the little river Sarno, and with its salt baths near the Herculaneum Gate and its delightful climate, it abounded, as Seneca said, 'in wine, roses and pleasure'.

Beneath the modern town of Castellemare, where the Emperor Frederick II built a castle, is the old town of Stabiae, which was buried with ashes in the eruption of A.D. 63. Here was the villa of Pomponius where the elder Pliny died, and Stabiae has never ceased

to be the resort of invalids, who go there to drink the mineral waters from its hot springs.

The Cape of Misenum is famous in literature and history. It took its name from one of the companions of Aeneas, and not far from it were reputed to be the Elysian Fields—'the home of the good spirits'. Here also Tiberius ended his weary old age in a villa he had on the promontory. It is said that when he took too long in dying, Macro the commander of the Pretorians, ordered him to be smothered beneath a heap of bed-clothes, and, as Tacitus says, 'so died Tiberius in the 78th year of his age' (A.D. 37).

Misenum had become the chief station of the Roman fleet. It was the greatest of the naval ports and the chief arsenal of Rome and was the meeting-place of Sextus Pompeius with Antony and Augustus Octavius on one of the occasions when these two met to divide the Roman world.

Herculaneum was on a spur that ran down to the sea; less fashionable than Baiae, but more peaceful and attractive to thinkers and writers. Beyond Herculaneum, Pompeii and Stabiae, the coast sweeps on to Sorrento, then as now a select resort of the holiday-maker.

But recreation was not the beginning and the end of the whole bay. Industry and commerce had their place. The soil was fertile here as in the interior, and the slopes of Vesuvius were covered with vines, and Puteoli, as has already been pointed out, was for long the most commercial harbour in Italy. Here called all the ships from the East, and unloaded their wares, to be transferred to Rome by road, or by coasting vessels to Ostia and so up the Tiber.

Naples is still a great city, rich in song and in tradition, but from the district as a whole the glory has departed. Puteoli is little more than a fishing village, and the ruins of the Roman amphitheatre and the temple of Serapis are the most attractive things in it. Baiae is hardly more than a station, with the ruins of a temple; and Misenum but a scattered hamlet. The luxurious marine villas of the rich can only be studied from their pictures in their Museum at Naples and on the house walls of Pompeii: the buildings themselves are washed by the sea.

> The Masters of the sea unsatisfied
> Build on the sea; and now the boatman steers
> O'er many a crypt and vault yet glimmering
> O'er many a broad and indestructible arch
> And deep foundation of their palaces.

Much of Herculaneum still lies beneath the lava, but sufficient of Pompeii has been recovered from its ashes to offer a faint picture of the prosperity that once was there. Only nature remains unchanged. Lake Avernus, the home of the Sibyl, the entrance to Hades, remains impervious as ever; and the lemon and orange groves and the vines still show the fertility of the land.

VESUVIUS

At present the mountain is over twenty miles in circumference and has two peaks; on the north side is the vast semicircular cliff called Monte Somma, which is separated from Vesuvius by a ridge called the

Atrio del Cavallo: it was here that visitors from Naples used to leave their horses. The volcano in ancient times must have been larger and the peak of Somma was part of the Wall that surrounded the old crater. The other side was blown away by the eruption of A.D. 79, though the ridge on which the Observatory stands may have been a part of it. Strabo says: 'Above these regions lies the mountain Vesuvius covered with most beautiful fields, except for the peak where there is a great part level but wholly unfruitful. The holes in the rock look as if they had been eaten by fire.' It is clear that he thought it had once been a volcano which had been extinguished by the exhaustion of the fires.

In 73 B.C. Spartacus, a well-known bandit, who had been taken prisoner and sold to a school of gladiators at Capua, escaped at the head of two hundred men and broke through the gate of the town, near which he found a wagon laden with armour, and with this armed his followers. A number of slaves joined them and they took refuge in the crater of Vesuvius, where they were blockaded by Claudius Pulcher with three hundred men and the only outlet closed. The sides, however, of the crater were covered with wild vines, and from the strongest branches of these they made ladders with which they ascended the crater and then let themselves down from the most abrupt part of the cliff. All descended safely except one who remained with the armour, and he also escaped at last. Spartacus then attacked the besiegers in the rear and took their camp.

After the eruption of A.D. 79 Vesuvius was quiet for a long period, and only two eruptions are mentioned

in the next four hundred years. It is said that in 512 the ashes were carried as far as Africa, and there were several violent eruptions in the succeeding centuries, especially in 1306 and 1338. From the latter year there was no serious eruption until 1631.

At that time the sides of the mountain were covered with brushwood and there was a plain on which the cattle grazed, and in the woods wild boars strayed. You could descend by a winding path to another plain covered with ashes where were three pools, one of which was hot. The eruption of 1631 was probably the worst that had ever occurred. Seven great streams of lava flowed from the mountain. 'The ground was cleft in various places, out of which poured smoke and flame, while all the air was filled with thunderous reports.' There were earthquakes and flashes of fire, with terrible noise and thick darkness. A cloud in the shape of a pine-tree appeared, and great stones cast out of the fiery gulfs were hurled down the slopes.

In their peril the people called on St. Gennaro to help them. When the Archbishop hesitated to carry the cruse containing the saint's blood in the usual procession, they are said to have burnt the gates of his palace.

From that time the volcano has never been at rest except for brief intervals. There were several violent eruptions in the latter half of the eighteenth century. In 1737 Sir William Hamilton, the husband of the famous Lady Hamilton, had a narrow escape. He was observing the eruption, when suddenly a stream of lava came rushing down the mountain and a number of streams of ashes fell upon him. His guide fled, and

he only got away by running as hard as he could for three miles.

The eruption of 1779 was remarkable for its beauty and grandeur. The night was bright and clear and the fire from the volcano was reflected on the surface of the sea, which was then quite smooth. The brushwood on the mountain was soon in a blaze, and the flames, differing in colour from the deep red fire of the volcano, added to the contrast of this strange scene. In this eruption Dr. Clark was in some peril from the huge stones that fell and was compelled to cross a stream of lava to escape death. He crossed safely, with nothing more than his boots being a little burnt and his hands scorched.

There were few eruptions in the nineteenth century, but in 1906 the scenes called to mind the letter of Pliny. A new crater opened and vast streams of lava poured down upon the villages round and destroyed them. Again the smoke from the mountain took the shape of a pine tree, huge stones were sent forth and Naples was plunged into darkness.

'Onlookers at a distance could watch the walls of houses bulging outward under pressure of the moving mass, until the roof collapsed in an avalanche of tiles upon the ground, whilst with a final crash the whole structure—cottage, farm, church or stately villa—succumbed to the overwhelming weight.'

There was a sound as of huge guns, and some of the stones broke the windows of the Observatory. The keeper and his assistants were as cool in the time of peril as a soldier in the battle-field, and were often in great danger.

CHAPTER III

POMPEII

History—Civilization—Destruction

HISTORY

POMPEII, an old town of Campania, is about thirteen miles from Naples, on a plain at the foot of Vesuvius near the mouth of the river Sarno.

The town was said to have been founded by the Oscans, and the name has been derived from the old Oscan word *pompe*, fire. Its earlier history is buried in darkness. Our chief authority is Strabo, who says that first the Oscans possessed Pompeia (Pompeii) and thereafter the Samnites. The Oscans have left clear traces of their rule in the walls built of huge blocks of stone without mortar, and in the types of some of the tombs and houses.

But an influence more important, though derived from peaceful penetration and not conquest, was that of the Greeks, and these 'young light-hearted masters of the waves' had early sent colonists along the fringes of the Mediterranean; the Bay of Naples with its excellent harbours and fertile land was one of the first districts to be opened up. Cumae was their first settlement, and Naples soon followed. Whether a definite settlement was intended at Pompeii is very uncertain, but Greeks certainly came into the town,

and one of the most beautiful buildings, the Doric temple in the Triangular Forum, is thoroughly Greek in feeling.

Contact with Rome came comparatively late and only when Samnium fell before the conqueror. Even then the Roman influence was not felt very directly in the town, and life was lived much as before.

But a change came in the first century B.C., for in 81 Pompeii joined the Italian cities in their determined attempt to overthrow Rome, their mistress. The inhabitants defended themselves stubbornly, but Sulla's artillery was too strong and at length an entrance was forced near the Gate of Herculaneum. Traces of the bombardment may still be seen in certain small holes knocked into the city walls either by the heads of the battering rams or by the shot from the *ballistae*. Roman influence was soon more direct; a body of Roman citizens was sent to the town, which took the new title of Colonia Venuria Pompeianorum, and the constitution was brought into harness with the Roman Municipal Model. The *Quaestor*, the Mayor of the community, now disappeared, to be replaced by a body of four magistrates, two *duoviri*, judges and presidents of the council, and two *aediles* who superintended the public buildings, the roads, the market, and the games. Every fifth year the *duoviri* had the title of *quinquennales* and carried out the work of the censor at Rome, who managed the finances and revised the list of the council. This body, the Municipal Council, was composed of magistrates and men whose family or wealth made them important members of the town. A hundred in number, they formed an advisory body to the magistrates and virtually controlled their affairs.

It was not unnatural that this new order should cause discontent at first, and quarrels there certainly were. The natives and colonists could not agree about certain points concerning the public land, and voting questions frequently gave rise to disputes. But the colonists soon settled down, working side by side with the earlier inhabitants, and during the final years of the Republic and in the early Empire Pompeii reached the high-water mark of her prosperity. Trade attracted a cosmopolitan population. Greeks and Egyptians mixed freely in the streets, and traces of the Jews can be seen in the words 'Sodoma Gomorra' written on the walls of a house and in a picture of the Judgement of Solomon. In addition to the thrifty business men, a more leisured class was added to the town as the Bay of Naples became increasingly popular as the playground of the Roman nobility. Though situated on a less fashionable side of this Roman Riviera, Pompeii commanded an enviable situation, looking up to Vesuvius on one side and on another to the sea and the hills that stretched out to Sorrento. Wealthy Romans built their villas there, the orator Cicero among them, and a residential population grew up of leisured dilettantes skimming smoothly over the surface of life. It was also a flourishing commercial town from its position as the port of all the small towns in the neighbourhood. The oil and vegetables of Campania were sent thence to Asia Minor and Egypt, and they received in turn the corn and wares of the East.

Under the Emperors Pompeii was far removed in life and thought from Rome; the pulse of life beat far more slowly here than in the capital, and the annual

NERO'S ARCH

CALIGULA'S ARCH

elections of the municipal magistrates were still the climax of the year. Indeed, ancient historians tell us little of the town during these years, and it is left to a brawl in the neighbourhood to bring it to the state of written history.

There was an entertainment in the amphitheatre in A.D. 59, and a number of spectators came from Nuceria a few miles away. The rivalry between the two towns led to a quarrel, and the dispute ended in bloodshed. The Nucerians, not fighting on their own ground, were naturally beaten. They laid a complaint before the Emperor Nero, and the case was handed over to the Roman Senate, who finally decided that the Pompeians should be deprived of all entertainments for a year. That this should be regarded as a hardship proves the importance attached by the Romans to the contests in the amphitheatre. A remembrance of this quarrel may be seen in certain drawings in a house of the Street of Mercury, a figure of a gladiator, clothed in armour, carrying a shield, and one of the victors carrying along a prisoner whose arms are bound.

CIVILIZATION

Casual visitors to Pompeii, to judge by the remarks they make as they wander through its streets, are at once struck by the similarities of the outward appearance of Pompeian civilization and that of our own. They see bake-houses and fulleries that at a first glance can be recognized as such; lead pipes for carrying water, and cisterns for storing it; sanitary arrangements better than anything that has since been known

until the present day. They note the perennial signs of the weak-minded in the scratchings on the walls and realize that our modern election poster has a two-thousand-years-old prototype.

Ancient life resembled life to-day far more than life in the Middle Ages or even in the eighteenth century, of which Lecky has given a vivid picture. At that time our roads were deplorable and it took us six days to go from Chester to London. It is related that on one occasion a traveller making this journey was obliged to be driven by six oxen because no horses could traverse the roads. London had no police except a few feeble watchmen, and George III was actually deprived of his purse by a single robber who had climbed over the wall of his palace. The state of the prisons was scandalous; the unhappy people who were there were often left without food or fire in the winter and had few opportunities of washing. They slept on straw, and when they were ill no attention was paid to them. There was no drainage, and sordid poverty and agonizing want prevailed among great numbers of the people. Little children of six were sent to work absolutely unprotected, at the disposal of masters who thought only of their own gain. The penal code was the most severe that the world has ever seen, and juries refused to condemn the guilty because they were unwilling to punish minor delinquencies by death; criminals had thus a great chance of escaping the punishment of their crimes.

The state of the ordinary Italian town like Pompeii was very different. Between the towns were excellent roads; the streets were well paved and provided with footpaths, and they were well drained and possessed a

good supply of water. It is true, however, that they were not well lighted, depending as they did on the dim light of lanterns hanging from the front doors of houses and shops.

Rome had a body of soldiers called *cohortes vigilum*, who were stationed in various guard-houses and acted both as firemen and police. They were under military discipline and went about in parties of four, who relieved each other every watch. It is not certain how far this organization was adopted in provincial towns, but in the inscriptions at Pompeii there are several allusions to the police.

But besides all this, and no less striking, are signs of a spirit far different from our own. These if not properly understood might lead us to misjudge Pompeian civilization and think it degenerate. There seem to be an inordinate number of 'wine-shops' scattered over the town, and phallic emblems either painted or in relief are found outside a great number of the shops.

Many of the vices so indicated were inherited by the Romans from the Greeks, and we must always remember that Pompeii was situated in a part of Italy where Greek influence had long been pre-eminent, and that in view of the proximity of Puteoli and Neapolis (the latter famed throughout Italy as a Greek town, and with its overseas trade) the population, or at any rate its lower strata, must have contained a large element of Eastern extraction. Even in the golden age of Athenian culture, while Socrates was in his prime and Euripides and Sophocles were writing their masterpieces, there was in Athenian comedy a frank acceptance and enjoyment of the animal side of men's

nature, such as the influence of Christianity has rendered repugnant to the modern world. The tradition of this, we find, lingered on in Pompeii. Phallic emblems were openly paraded, with, however, no further purpose than of bringing good luck.

Furthermore, Pompeii in its last years was the scene of many upstarts, who by diligence or cunning, or both, had raised themselves from the lowest ranks of society—sometimes from slavery—to positions of importance in the town, but though successful in making a fortune they had been unable to shed their mentality, and the houses of these men exhibit all the coarseness of which wealth divorced from culture can be capable.

Yet at Pompeii, sobriety was the general rule; the rich drank nothing but light wine, often mixed with water, and the poor were content with hot drinks of various kinds, generally made of honey and very light wine.

The Pompeian wine-shop served the same purpose as the modern continental café—a place, such as is found in all hot European countries, where one can sit in the shade and chatter. It is often alleged against the Romans that they were gourmands, and certainly in a large Pompeian house the dining-room was always amongst the most richly adorned. We must not forget, however, that it has been said of the English that they talk of spiritual matters best over a well-furnished table, and the splendid dining-halls of our Oxford and Cambridge colleges and the traditional pomp of a Lord Mayor's banquet are signs that our ancestors thought the same.

But however much a right understanding may

modify a first impression, there still remain violent contrasts between Pompeian life and our own. The civilization of the ancient world rested on slavery as its indispensable basis, and a slave-owning society is bound to be in violent antithesis to the best thought of modern Europe in at least two respects—it will have no idea either of the value of the individual human life or of what we now call 'the dignity of labour'.

The first of these defects is exemplified at Pompeii in the Amphitheatre by the graphic announcements of gladiatorial fights and all they stand for. 'When a Roman citizen saw the combats of men with beasts or their fellow men he could be conscious of the same glow of pleasurable excitement at the sight of death and torture as that which is assured to the most cruel tyrants.'

It is sometimes alleged that gladiatorial shows have their counterparts in the modern world in boxing matches, bull-fights, rabbit coursing, and the like, but it would be quite unjust to deny that there has been an enormous increase of sensitiveness to the evils involved in the abuse of such 'sports'—a sensitiveness due in the long run to the spread of the Christian doctrine of the value of the individual soul. A slave-holding society cannot have a high standard of humanity, and this same principle applies with equal force to the relations between the sexes. There are at Pompeii frequent signs that sexual immorality was paraded in a far more flagrant manner than would ever be tolerated in an average town of to-day. Here again the evil lies in the institution of slavery, with the low value placed on the individuality of the female slave.

When one whole class of men and women was employed in making a 'good life' possible for the rest there was a tendency to regard all labour that was not directly or indirectly involved in the 'good life' as unworthy. That this was the attitude of the highborn Roman can be shown by ample evidence, but it would be a mistake to say without qualification that it applied equally to Pompeii. The wealthy citizens of Pompeii must have made the fortunes, which they spent so lavishly on public buildings, in industrial and commercial enterprises. Some of them had themselves been slaves or freedmen, and these at any rate cannot have shared the noble Roman contempt for manual labour. The numerous fulleries and bakeries scattered through the town are not so large that it would have been impossible for the owner to be personally acquainted with all the hands that he employed, and this must have tended to humanize the relations between them. In the accounts of Lucius Caecilius Jucundus we find free-born citizens, freedmen, and slaves all acting side by side, and along with this slurring over of the distinctions between the classes must have gone a comparative absence of the feeling of contempt for humble toil. In this respect Pompeii cannot be taken as typical of the universal attitude which is reflected in Roman literature.

The great difference between the ancient educational systems and those prevailing to-day is that in ancient times knowledge was the privilege of the few, while education to-day is open to all. This, however, was not the case a hundred years ago, and under the early Emperors many schools were founded by rich men like Pliny, which were free to every one.

There were also communal doctors, who charged a nominal fee and who must have been like the panel doctors to-day ; and money was given by the Emperor to help widows and orphans.

In the best days of Rome men did not put their trust in a free Press and public opinion but in the sanctity of family life and the tradition of religion. They looked not so much to the effects, as Merivale says, of free action and discussion as to established principles of social organization.

The advance shown by modern opinion in moral questions must be put down to the influence of the Christian religion, for whose existence in Pompeii there is no certain evidence. Notwithstanding, the religious situation in Pompeii is one of great interest, involving as it did three distinct forms of religion existing side by side. There was first the worship of such old Pagan deities as Jupiter, Minerva, and Apollo, whose chief claim on men's regard was their hoary antiquity and the traditions that had gathered round their names. Next we find an enthusiastic adoration, amounting on occasion to worship, of the Imperial rulers and their families—a spontaneous thanksgiving for the peace and prosperity which they had conferred upon Italy. But in addition to these there are, in temples and frequent shrines to Isis and in the rites represented in the Villa of the Mysteries, indications of a yearning for a more spiritual religion concerned not only with the individual's welfare in this life but also with his happiness in the next ; and as we look back we see that in this way the ground was being prepared for what at that time must have seemed a very disreputable and down-trodden sect.

Even the great Emperor Aurelius found it difficult to fix clearly in his mind the conviction of the vanity of earthly things. He was anxious to help those who were poor and in need and to put down the oppressors, but he had little hope of success and no idea of a constant advance of mankind towards perfection.

The Romans had made a great advance in practical professions, and as engineers deserve the admiration even of our own times. No nation has ever made better roads and built stronger walls and roofs, but they made no progress in astronomy or chemistry. They invented no instruments in either science, and their medicine had little if any value. We read of no improvements in the processes of agriculture or the familiar modes of grinding corn or smelting iron. In the art of the surgeon they had made great progress and had reached a high degree of perfection. They knew how to cure injuries in war and could remove cataracts from the eye, and were probably superior to the doctors of the Middle Ages. Many of the instruments found in the house of the surgeon were the same as those we use at the present day. Various operations must have been performed with great skill.

We deal with their progress in sculpture and painting in a later chapter.

In the art of war they made a great advance, and their engines for the destruction of walls and gates, compare not unfavourably with the artillery of a hundred years ago.

The various articles used in the house, such as vases, cups, and glasses, were often designed and executed with a wonderful artistic grace which is very rarely equalled in modern times. A small drinking-cup

might be purchased, as Strabo says, for less than a penny of our money. There were a great variety of vessels of all kinds for cooking, and feeding-bottles in terra-cotta have been discovered.

We may justly admire their energy and perseverance, their constancy in adversity, and their executive and legal ability. In the best days of Rome the great basis of their rule was family life. The Roman home was originally not a town house but a farm-house in the country. Here worship and work went on together; here too were all the family festivals. The Romans in these days were simple, quiet, and dignified, disposed rather to action than speech, hard-working and well disciplined. The first step in the decay of home-life was perhaps the change from this simple farm-house to a house in the city. The house in the city is soon increased by additions derived from the Greeks, and the atrium became in part a public room. But the lower population could not afford a *domus* and were compelled to live in great lodging-houses (*insulae*), where a real home was clearly impossible. Provisions were bought or procured from the public distributor of corn, and the meal was given to the *pistor* (baker) to be baked.

It is probable that as the essentials of home-life under the earlier Emperors were absent from the *insulae* there was also a tendency in all the Mediterranean cities to spend the time in the *agora* and other public places. So in Rome we find a beginning made of building these places of public resort for luxury and pleasure which under the Emperors made Rome the most convenient and sociable city in the world. The porticoes, the basilica, the circus, the theatre, and the

bath all conspired to shift the centre of human life from the home to the city, from the family to the Forum. In the first book of the *Ars Amatoria* Ovid says nothing of home-life and apparently thinks less—it is no life for him, but for the happily unmarried, who are without a real home ; Rome, with all its sights and places of public enjoyment is indeed a paradise. For the lower population there is the *popina* and *taberna* with the attractions of dancing and singing. These small inns must have given shelter to many who were homeless and slept in such lairs as they could find.

But in whatever degree, this homelessness of the masses was a fact ; the life of the *insulæ* and the necessity as well as the attraction of the out-of-door life must have helped to weaken the fibre of the urban population. No doubt it made them more quick-witted, as it does people in our towns, but it also made them restless, pleasure-loving, and indisposed for prompt political or military action.

The famous fragment of Lucilius about the fretful conditions of life in the Forum applied equally to the rich and poor. 'All day long,' he says, 'they do nothing but talk and quarrel, flatter, dream and plot.'

The *gravitas* of the old Roman character seems to have disappeared with the privacy of the atrium, and indeed it is true both then and in modern times that *gravitas* is a quality of the home, restlessness a quality of the street. We notice in Cicero's letters the infirmity of purpose, the recklessness and love of change that marked the young men and women of that time. Of Clodius, Milo, and their kind he can but say :

Unstable as water, they could not excel.

Lucretius paints this restlessness in a fine passage which dilates on the decay of home-life and brings before us vividly the relation between the disposition of a man and the way in which he is housed.

While the poor were homeless in the sense of being without a home and often perhaps without even a room of their own, the wealthy were building themselves palatial residences on the hills of Rome too magnificent to be worthy of the name of home—rather indeed, as Sallust says, like cities—and then selling them again, for the constant buying and selling of houses was one of the most curious features of that age. This happened not only in the towns but also in the country, where villas, vying with each other in all the latest ideas of luxury and comfort, were erected, soon to be sold again after their owners had grown tired of them.

The great mansions of Baiae and Bauli if they were homes at all were homes of vice, and we may remember that every man, even of such moderate means as Cicero, had villas, answering to our modern hotels, scattered through Latium and Campania.

Neither the palace nor the villa in the country could really be a home. Cicero indeed, as I have already said, did feel that his ancestral villa at Arpinum was his real home, but all his other villas, as at Tusculum, were used as convenient resorts and little more.

The increased liberty of women probably brought with it many evils, for it is women after all who make a home. The Roman lady of the best type—the type which so strongly attracted the gentle Plutarch, and through Plutarch descended to Shakespeare—was inseparable from the atrium, where she sat and spun

and ruled. This noble lady gradually disappeared, when she gained her freedom, and made a new world for herself.

At the period in which the atrium ceased to be a private room and the charms and convenience of out-door life in the city were ever on the increase, recklessness and the decay of home-life became more and more apparent by multiplication of residences.

The mob broke into the house of Milo and destroyed among other things the spinning materials which were there '*ex vetere mori*'. They were a symbol of what had already vanished. But we can be sure nevertheless that behind the scenes of public life, which we call history, there was yet a home-life maintained chiefly by those womanly graces which are after all to be found in all ages. Such a home-life lies recorded for ever on the famous inscription which we call the praise of Thoria, dating from the very time when we are apt to think of Roman married life as at its lowest ebb. As we read it through again we feel that there was indeed a home-life that transcended the material limits of the house and was bound by the eternal ties of love and duty.

DESTRUCTION

The two chief authorities are Dio Cassius and Pliny. Dio Cassius, writing a century and a half after the disaster, is not very reliable; he says 'that men appeared many and huge, surpassing all human stature, even such as giants are painted—appeared now on the mountains, now in the fields and cities, going to and fro on the earth'. Apparently he had

been reading stories of the queer visions seen in the smoke and flames of the actual day of the eruption.

Thus day was turned into night and light into darkness, and some thought that the giants were rising again. A blast as of trumpets was heard, and it was thought that the whole world was to be consumed with fire. Dio Cassius shows how the fall of ashes filled the whole sea and air, and did much harm to men, fields, and cattle especially ; it killed all kinds of fishes, and destroyed two great cities. The stories resemble those told before the destruction of Jerusalem.

Pompeii had suffered much from the earthquake of A.D. 63, which also destroyed a great part of Herculaneum and other towns in Campania. The temples and houses were repaired in a careless and hasty manner, and in many cases the stone and marble were patched by anything that came to hand, and when the final end came the reconstruction was by no means complete.

This was the state of the town in the afternoon of August 24th, A.D. 79. A vivid account of what happened on that day is given in a letter to Tacitus by the younger Pliny, who was, with his mother, a guest of his uncle, then in command of the fleet in the Bay of Naples. The fleet was at this time at Misenum, where his uncle had a villa on the sea-coast. The Admiral, after bathing, was reading in his study, when his sister drew his attention to a cloud of strange shape and size. It appeared to be in the form of a huge pine tree which rose into the air with a trunk of enormous size, and then parted into several branches : at one moment it was bright, and at another dark as if it were mixed with earth and cinders.

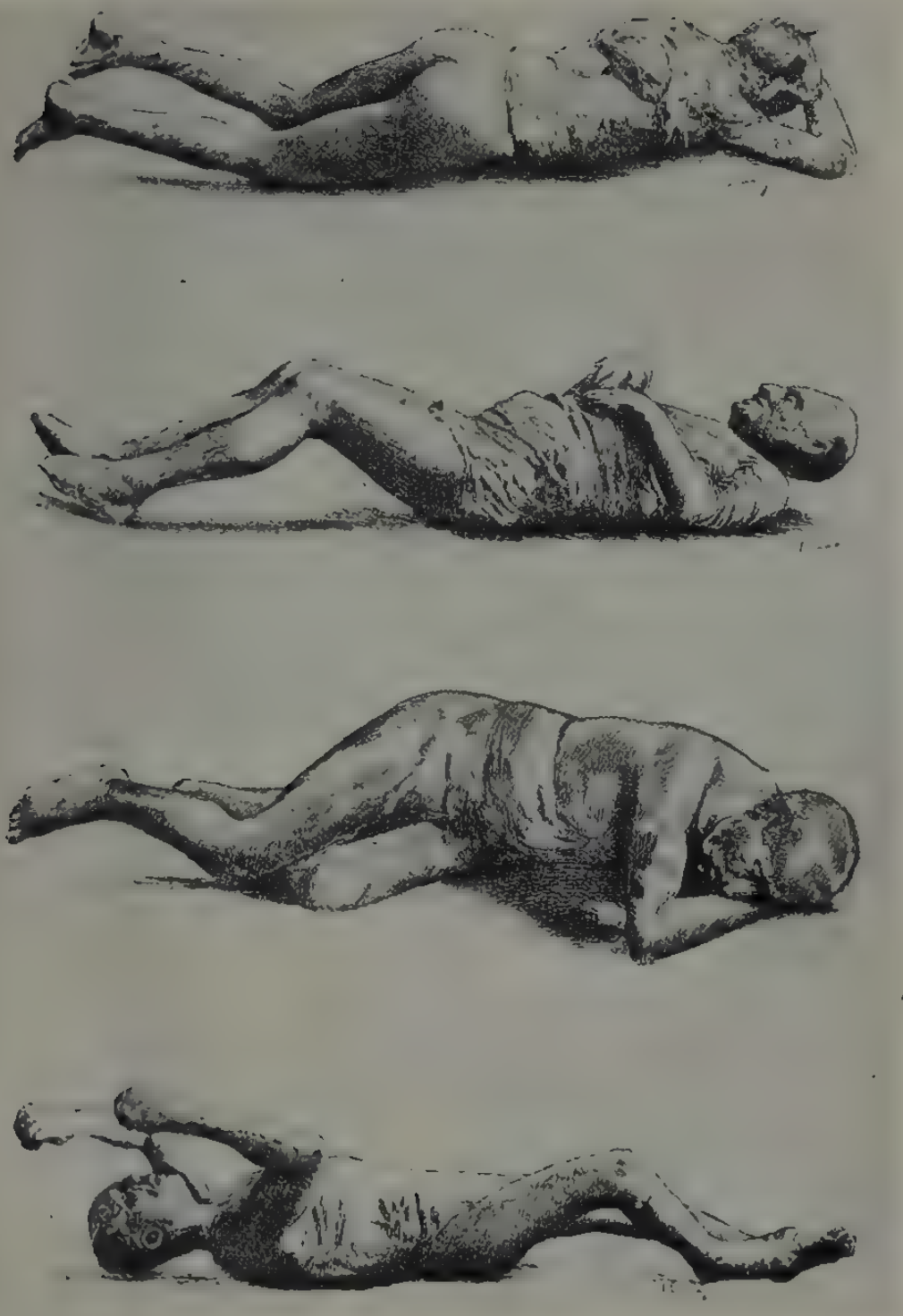
The Admiral thought that he ought to go nearer,

and ordered a small boat to be got ready. As he was leaving he received a note from Rectina, the wife of Bassus, who had a villa at the foot of Vesuvius. She was in great alarm, not knowing what might happen, and begged him to come to her assistance. He then ordered the galleys of the fleet to be prepared, and went himself on board with the purpose of helping not only Rectina but others who needed aid.

He proceeded hastily to the point of danger, and was himself so fearless that he not only tried to help those in peril but noted down the incidents of that fearful scene.

So near did he come to the land that the cinders actually fell on the ship, hotter and thicker the nearer it came. They covered the deck with a deep layer, and were followed by pieces of burning rock and pumice stone. He suddenly found himself in shallow water, and the captain begged him to return. The Admiral, however, was resolved to go on to Stabiae where his friend Pomponianus had a villa—as the danger, though not yet near, was alarming and likely soon to increase. As the wind was favourable the Admiral landed on the shore, and finding his friend in great alarm greeted him warmly, quietly asked for a bath, and sat down to supper with great cheerfulness, or, what was equally brave, with the appearance of it.

Meanwhile sheets of fire came forth from Vesuvius, and he assured them that it was nothing more than the burning of a few deserted hamlets. He then went into his room and fell asleep, and the servants outside actually heard him snore. The passage outside his room was so full of ashes and stones that if he remained longer it would have been impossible for him to make



CASTS OF HUMAN FIGURES
In the Museum at Pompeii

his way out. The servants, filled with fear, hastened to awaken him, and he joined the rest, who had not felt inclined to sleep. As the house appeared to be on the point of falling, it seemed best to go to the open fields, though stones and cinders were falling in showers. To protect themselves against this risk they tied pillows round their heads with napkins, and these were their sole defence. Elsewhere it was now day; there it was a black and dense night, and torches were lighted. The servants went down to the shore in the hope of finding a ship and thus escaping, but no—it was as before, wild and boisterous. There the Admiral lay on an old sail, and drank a cup or two of cold water. Presently the approaching flames and the fumes of sulphur drove his attendants to flight, and the Admiral was left with a couple of servants, who assisted him to rise. Almost immediately he fell down dead, suffocated by the evil fumes, as he had always had weak lungs and had much trouble in breathing. This is the story told by Pliny, who adds that it was not until two days had passed that they found him, lying calm and quiet as if he slept, with no mark of injury on him.

His nephew, Pliny the younger, had preferred to spend his time in study rather than to accompany the Admiral. Then came the bath and dinner, and a short and broken sleep. For many days there had been violent earthquake-shocks, and that night they were particularly alarming. He was getting up to call his mother when she entered the room. They went into a small court near the sea, and he took up a copy of Livy and began to read it. At this moment a friend of his uncle who had come from Spain on a visit

arrived and advised them to leave at once. Then, as the building seemed about to fall, about five o'clock in the morning, they decided to leave the town.

He draws a vivid picture of the disaster: crowds of people crazy with terror followed them on their way out. Once outside the house, there was a terrible and dreadful scene; the chariots they had ordered could not be kept steady even when stones were placed against their wheels. The sea seemed to roll back upon itself. Certainly the shore had been enlarged, and many fish and creatures of the sea were left on the dry land. In front of their eyes came a dark and fearful cloud rent by flashes of fire. The Spanish friend, remarking that the Admiral, whether dead or alive, could not wish them to die, urged them to escape. They said they could not leave while uncertain of his fate, and the Spaniard departed to secure his own safety. The cloud came down so that it was impossible to see Cape Misenum or Capreae, and Pliny's mother strongly urged him to save himself and leave her to die. Pliny replied: 'There is no safety for me but with you,' and she agreed with reluctance. The ashes began to fall, but as yet in small quantities, and thick smoke came upon them like a torrent. To avoid being pressed to death by the crowd they turned aside and sat down. Hardly were they seated when darkness spread over them—not like that of a cloudy night or when there is no moon, but that of a room when the light has been put out. There were heard the shrieks of women, the weeping of children, and the shouts of men—parents, wives, and children were being sought and recognized by the sound of their voices. They could distinguish amid sobs and the accents of grief

the words, 'My son!' 'My wife!'—one lamenting his own fate, another that of his family. Some were so afraid that they prayed for death, and others thought that the end of the world had come. Many prayed to the gods, but most thought that there could be no gods. People were found who believed that Misenum was in flames.

Then there was fire, though a long way off; then darkness again, and a shower of cinders fell upon them, which they were obliged to shake off lest they should be buried under the burning heap. Pliny says: 'I might boast that during all this scene of horror not a sign or a word of fear escaped from me. I had this strong consolation, that I was perishing with the world itself.' At length this darkness gradually vanished like a cloud of smoke and the sun appeared, though dim and yellow as in an eclipse. Everything seemed changed and overlaid with ashes as with Arctic snow. They returned to Misenum and took such refreshment as they could, and passed an anxious night between hope and fear. 'Even then,' says Pliny, 'in spite of our danger, we had no thought of leaving the place until news should come of my uncle.'

In *The Last Days of Pompeii* Lord Lytton has given a vivid description of the eruption; but his idea, which is commonly believed, that at the time of the eruption the people were all assembled in the amphitheatre to witness the death of Glaucus and a contest of gladiators, is probably false.

The amphitheatre had been almost destroyed in 63, and was never rebuilt, because all shows and exhibitions had been forbidden on account of the quarrel with the inhabitants of Nuceria, which has already been related.

A few quotations from Lord Lytton will not be out of place:

'Amidst the other horrors the mighty mountains now sent up columns of boiling water. Blent and kneaded with the half burning ashes, the streams fell like seething mud over the streets at frequent intervals.'

Lytton goes on to describe how the cloud of darkness grew blacker and blacker as in a narrow room, while the light became more and more vivid and something like the rainbow in its beauty. Its colours changed rapidly—now green as a snake, blue as the sky, now sickly pale as a ghost. You could hear the rumbling of the earth or the roar of the sea, the hissing murmur of the gas beneath the earth. The clouds assumed various forms, like men or uncouth monsters, and appeared to be the agents of terror and death. 'The ashes were in many places already knee deep, and the boiling showers which came from the steaming breath of the volcano forced their way into houses, bearing with them a strong and suffocating vapour.

'Immense fragments of rock,' he says, 'were hurled upon the houses and crushed them into ruin, and striking against one another as they fell, broke into countless fragments emitting sparks of fire. The houses and even the vineyards were set on fire, and the darkness became less dense.'

Lord Lytton relates how the people took refuge in the porticoes of temples and the entrances of the Forum, in the dim light of torches which were often extinguished by the rain of mud. Some were hurrying towards the sea, tired and haggard, and others flying back from the sea to the town. Groups of frenzied

people encountered one another in the darkness with no time to speak, for all were hurrying to take refuge in the nearest shelter. Wife was separated from husband, child from parent. The groans of the dying were broken by the shrieks of women.

The lightning hurled the Imperial statues to the ground, and shivered bronze and marble, which fell, breaking the solid pavement beneath them. Those who were flying must have had much difficulty in avoiding the falling pillars and the statues, and in walking through the deep layers of ashes; many carrying their jewels and their money-bags, making their way with difficulty to the gates of the city, sought safety on the shore or in the country. Some, no doubt, lost their way in the darkness, and were either trampled on by the rushing crowds, or lay down in despair to die. Many took refuge in the cellars of private houses, and perished miserably of suffocation from the noxious fumes, or died of starvation like those in the villa of Diomede. A priest of Isis, trying to escape, was covered with a shower of ashes. Ladies of high rank perished with rings and necklaces in their hands.

As only about two thousand skeletons have been found from a population of over twenty thousand, it is probable that most of the inhabitants were able to escape. We know from the casts in the museum that some died in pain and terror but others quietly and apparently stupefied. A young girl has covered herself with a cloak, and there is the cast of a dog which had been left chained in his kennel.

The Emperor Titus hurried to the scene, but there was little that he could do. Officials of high rank were appointed to rebuild the city and to prevent

robbery, while measures were taken to console the bereaved and to feed the hungry. As the deposit of lava and ashes had not been deep enough to cover the second storeys, a number of the survivors hastened to the scene to remove what they could of their possessions. Shafts were sunk and tunnels made, and jewellery, furniture, and works of art were removed from the temples and public buildings. Some attempt was made to rebuild the town with the old stones, but it did not succeed, and further eruptions covered the town still more deeply in ashes.

LATER HISTORY

In the Middle Ages the very existence of Pompeii was forgotten. It is said that in 1594 the great engineer Fontana, in making an aqueduct for Torre Annunciata, discovered some old walls and inscriptions. It was not, however, until the middle of the eighteenth century that excavations were regularly begun. Some accidental discoveries near the surface of the land led people to think that it would be easier to find objects of ancient art here than at Herculaneum. The amphitheatre, it is said, was first of all discovered, although it was not completely excavated until much later. These early excavators were merely collectors who took no trouble to preserve the buildings, and in every case the upper storeys of the houses were allowed to fall into ruin.

In this way a great part of the town, including the theatres and the street of Tombs and the Villa of Diomede, was excavated.

THE STREET OF TOMBS

While the French were in Naples little was done, and when the Bourbon kings were restored the work was continued, though very slowly and with many interruptions.

In 1861 Fiorelli took charge and made many improvements, doing all he could to preserve what he found. He was a very able man, who thought of the plan of pouring plaster in the space left by the bodies of the victims of the eruption and of thus obtaining a model of them, as they lay overwhelmed by lapillae.

Fiorelli put an end to the desultory method of merely digging wherever it seemed possible to find valuable articles for the museum at Naples. He took care to preserve the buildings, cleared the ground between the excavated portions, and then went on to uncover the rest of the town. He did not, however, find it possible to leave many articles of value where they were found, and unfortunately often allowed the pictures to be cut from the walls, while leaving the painted frames that surrounded them. Many mosaics, too, were taken away.

In spite of these defects of method, however, Fiorelli's improvements were a notable advance on what had gone before.

'To gaze upon the ruins,' says a modern writer, 'is to be taken from the present into the distant past. A great mass of ruins—streets and houses, temples and theatres, amphitheatres and forum, broken pillars and crumbling walls, wine-jars, olive-jars, standing where perchance they stood two thousand years ago: dining-rooms richly decorated, where the great banqueted, and streets of tombs where they were buried—seats

in the public thoroughfares, where the great and the humble alike might rest : all this may be found to-day in almost the freshness of its first youth.'

> Beauteous in ruin, in decay sublime,
> A splendid trophy o'er the arch of time.

CHAPTER IV

POMPEII

Houses

THE home of primitive man was generally a circular hut built of mud, turf, or timber, with a hole in the roof through which the smoke of the fire might escape, and the mud huts to be seen in central Africa to-day are close relations of the dwellings that housed the earliest inhabitants of the Italian peninsula. As civilization advanced, bringing with it greater security and a desire for permanence, more solid materials were used, mud gave way to stone, and the circular building to the rectangular. This square building, the atrium, as it was called, from the black smoke (*ater*) that came from the fire, became the centre round which the Roman house developed. Originally it was somewhat like the hall of a medieval castle—bedroom, dining-room, and living-room together—and even in later times it retained much of its earlier importance. Developments soon came to the primitive form; bedrooms were built into the sides of the atrium, and by their side two *alae*, or wings, were added to contain the busts or portraits of the family ancestors. A *tablinum*, or general reception-room, now faced the door, and the door itself, instead of opening into the street, was often preceded by a covered passage paved with tessellated work, and

bearing some such inviting welcome as '*Salve*' or '*Cave canem*' ('Beware of the dog'). The hole in the roof was no longer a rough affair, but a gracefully designed opening supported at its corners by pillars, while the rain-water that drained from the roof fell into a marble-lined pool below, where a fountain played. But still the atrium itself was the most important part of the house; here the family lived and worshipped, and here the household gods and the family fortune were kept.

The houses at Pompeii received all their light from the interior alone, and the outside of the house was very plain, of whole blocks of tufa, or volcanic stone. These were often covered with stucco slabs on which notices were written. There were no windows except some narrow slits like those in a medieval castle. There is a great contrast between these houses and those discovered at Ostia, the old port of Rome at the mouth of the Tiber; for while the houses at Pompeii received all their light from the interior, those at Ostia were lighted chiefly by windows opening on the street. The fronts of the houses at Ostia, with their numerous windows and balconies overhanging the streets as in modern buildings, must have appeared very different from those in a southern town filled by blank walls. The houses, too, had several storeys, often as many as four, like those in the old part of Edinburgh, and were divided into flats for different families.

After contact with the Greeks and their refinements a second court, the peristyle, was added to the simpler form of house. The peristyle was a small garden of orange trees or flowers—the iris, the lily, and the rose; in the centre a pool or perhaps another fountain; and

HOUSE OF CORNELIUS RUFUS

HOUSE OF THE LARGE FOUNTAIN

among the flowers statuettes and busts; sometimes little artificial streams ran through the garden, passing under miniature bridges and tumbling into rococo waterfalls. The garden was surrounded by a covered colonnade of stuccoed pillars gaily painted, and off the colonnade opened a number of small rooms, more bedrooms, a library perhaps, and for a wealthy owner a private suite of baths and at the end an open *triclinium*, the summer dining-room.

Such was the general type of Pompeian house; the atrium and peristyle are generally found together, but the earlier type can still be seen in the 'Houses of the Surgeon' and in those of Sallust and Epidius Rufus. The principle in both types is the same; the house expands horizontally, and when upper storeys appear they are usually humble affairs, quarters set aside for the slaves. To us these houses seem strange; we find them wasteful of space, dark, and very draughty, and we feel far more at home in the tall *insulae* of Ostia. But it is well to remember that the Italian has always built against sunshine rather than cold; though Rome can be bitter in January many of the hotels still have marble floors and very elementary ideas of heating; and further, we must bear in mind that the Roman spent far more of his life out of doors—in the forum, the temples, or the public baths—than at home.

The Ostian house was the city house which had to be built high to meet the pressure of population. The Pompeian house was built for a more leisured class; it remained the ideal form of dwelling for the cultured and wealthy, even in Rome, and the general type received a triumphant revival in the magnificent palaces of the Renaissance. The men who lived in

those houses at Pompeii had no wish to climb three flights of stairs and shut themselves into a compact little flat. They preferred to stroll in the shade of their colonnades and to transfer their thoughts from business to philosophy, or perhaps the banquet. Their philosophy was a plaything for the passing hours, but the banquet found in them superior masters. It is true that the kitchen seemed to belie this boast, as it was a small room, which may easily be recognized from the old hearth where charcoal was burned in open fires, and underneath was a hollow where the cooking utensils were placed. There was an oven for cooking pastry, though bread was usually bought from a baker. The smoke escaped from a small window. As in our day, there was a variety of pails and saucepans, moulds for pastry, frying-pans, chafing dishes in which hot water was mixed with lime, and stoves in which food could be cooked.

The head cook was one of the most important personages in a rich man's house, and had a number of servants under him. His task was not an easy one, as all sorts of dainty food were required of him, such as nightingales' tongues and pastry in curious shapes, while servants were as careless as they are now in breaking glasses and cups. The kitchen was often decorated with little statues of the household gods, especially of the Penates, the guardians of food. Lord Lytton in *The Last Days of Pompeii* has given a vivid description of the kitchen in Diomedes' villa when Pansa and Glaucus were asked to dinner, where the host, with his easy slippers on his feet, goes to see what his cook is preparing, knowing that a master's eye makes a ready servant.

A dinner at Pompeii was very different from ours, as after a time the Romans adopted the Greek custom of reclining at meals. The table was very small and was surrounded on three sides by couches, on each of which three persons lay, and the food was handed to them on the side that was left open. The couch opposite to the open side was reserved for the most important guests, or the host might sit there himself if he thought fit. After taking off his shoes, the diner leaned on his left arm, which rested on a cushion. In later times large, round tables were fashionable, and the couches were arranged in the form of a crescent.

Besides the cook there were all sorts of officials in a wealthy house—a butler, an arranger of the dishes, and a carver. Each guest held a *nappa*, or napkin, which was handed to him by his host, wore an elaborate dinner-dress, and before reclining took off his shoes. Juvenal speaks of a lady leaning on the breast of her husband, and when we read that John lay on Jesus' breast it only means that he sat next to his Master.

Each course was brought in by slaves on a tray, and the food was served in deep bowls, or, as with us, on flat plates. Other vessels are mentioned, of various shapes, and salt-cellars and vinegar cruets were used. It is certain that the Romans, like the barons in the Middle Ages, ate much of their food with their fingers, as with the exception of spoons, there were very few table implements. Forks were unknown, and the carver alone had a knife ; so that the host's opinion of his guests often depended on their method of eating.

When the wine was brought in it was poured by long ladles into huge vessels with two handles, called *amphorae*, and was served to the guests in cups of

various kinds and forms. These were made of all sorts of material, often of wood, many of glass, more rarely of silver or gold, sometimes set with precious stones, and were placed on the sideboard. The room was lighted by lamps hanging by chains from the ceiling. One of the chief slaves carried the dishes and others handed the plates and glasses. Before the dinner warm water was handed round to wash the hands, and instead of our grace, libations were made to the gods.

Then the servants entered, carrying various delicacies that were used to create hunger, such as herrings or pickled anchovies, eggs, or salads of lettuce and radishes, as in modern Rome. Dressed snails were eaten. The second course might consist of almost any kind of fish or meat. A favourite dish was the head of a wild boar, and at the dinner given by Lentulus one was served with little baskets upon the tusks, and surrounded by small sucking pigs.

The Romans, like our Henry I, used a great many kinds of fish, as the turbot, mullet, and lampreys. Geese, ducks, and turkeys were also eaten. Potatoes were unknown, though a number of vegetables were grown in Italy, such as cabbages, turnips, and peas. The loaves were flat and square-shaped, and were served in silver baskets. The last course consisted of a variety of fruits and of cheese-cakes and pastry fashioned into a thousand fantastic and airy shapes, often served in carved dishes or on plates of rare porcelain.

Then, as now, the chief drink was wine; the finest was probably dark. The *Falernian* and *Caecuban* were considered the best of the latter, and, like many others, came from Campania. There was a very good wine sold from the vines on the slopes of Vesuvius, and

Vesuvio is still drunk in the dining-rooms of Naples. There is no doubt that a rich Roman would spend far too much on his feasts, and he searched earth and sea for fantastic trifles on which to feed his guests; he knew nothing of the sobriety and temperance of the Greeks, and would eat and drink what he chose. Diners were in the habit of relieving themselves by vomiting after a heavy repast so that they might start afresh, and the *vomitarium* was a recognized part of the house.

The sleeping-rooms were separated from the atrium and peristyle in winter by closed doors, and in summer by a curtain. They seem to us as a rule very small, but we must remember that empty rooms have that appearance. The rooms round the peristyle were larger than those of the atrium. A second storey was added after, with a staircase from the kitchen, where were the bedrooms of the slaves. As time went on a pleasant room was made in which the family could sometimes dine.

The roof, on which the owner could walk when the sun had set, was usually flat, and was planted with shrubs and flowers.

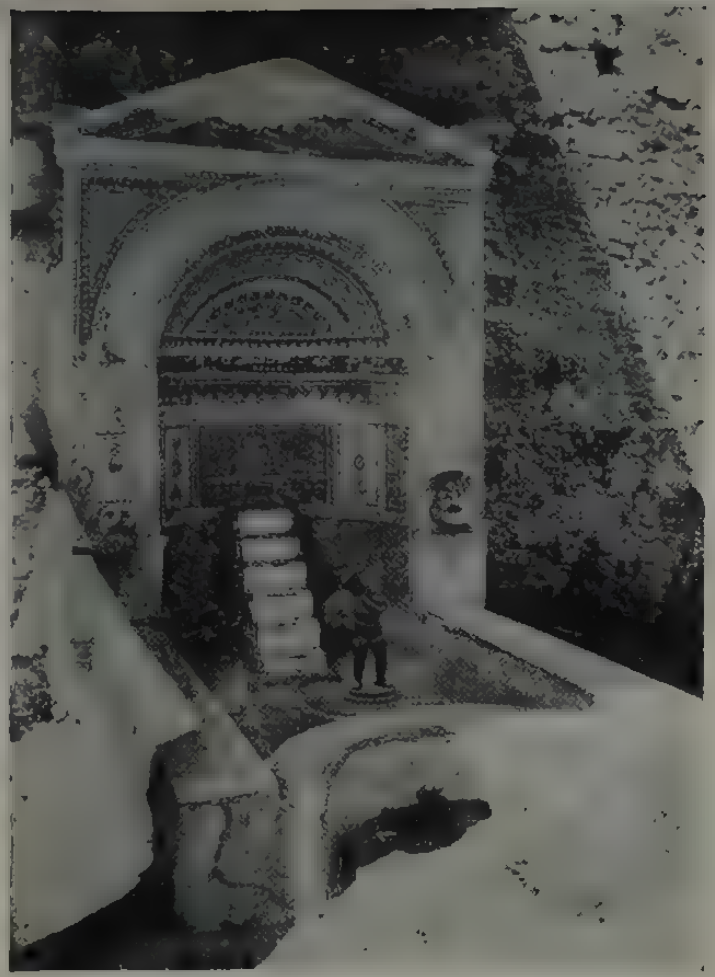
There were all kinds of articles of the toilet—combs of brass or bronze, boxes of cosmetics, hand-mirrors of glass or polished metal with stands made of bronze or stone.

The beds were usually placed in a sort of alcove in the side of the room and were made of metal or costly wood covered with ivory.

The mattresses of the poor were stuffed with straw; those of the rich were of wool and feathers, and were

placed on thin ropes stretched across the side of the bed. The bed of the ancients was not like our bed or sofa, but was simply a frame with a low edge at the back. In wealthy families the blankets were often of a purple colour embroidered with figures of gold; and Martial tells us of a man who pretended to be ill that he might show his coverlets to his friends. There were one or more pillows for his head. Horace speaks of curtains to protect the sleepers from the dust.

It would be a fascinating task of the imagination to put ourselves back in the days of Pliny and Petronius and enter into life at Pompeii, as it then was, in the guise of a Roman and not as a tourist. But there are limits to the powers of the mind, and between the *toga* and the trousers there is a great gulf fixed: we are forced to see Pompeian houses objectively and in comparison with our own. The main differences between the two we have already noticed; the Pompeian house expanded horizontally whereas ours expands vertically; while we build chiefly against cold and rain, the Pompeian built to keep out the heat of the sun. Our rooms are where possible large and well lighted by long windows; his were small and lighted only indirectly from the atrium or peristyle; the small dimensions even in the houses of the wealthy are at first surprising, but the owner spent comparatively little time in them, most of his day being passed in the town or, if indoors, in the atrium and garden court. These were his reception-rooms, and only when he wished to study alone, to write, to eat, or to sleep, did he use the rooms of his house. In the summer-time these rooms were cool, and in the winter—for December and January could be very cold—charcoal or wood



THE HOUSE OF THE LARGE FOUNTAIN

HOUSE OF THE CENTENARY
THE FOUNTAIN

were burnt in open braziers, while the more wealthy kept a central furnace burning from which hot air passed through the pipes up the walls and under the floors, and incidentally supplied the hot water for the miniature suite of bathrooms. The decoration was different from our own in nearly every way.

In a Roman house the light entered during the day from the door; at night small oil lamps were used in large quantities, and often gave poor light and sorely tried the eyes.

The poor man simply walked on an earth floor; more ample means brought cement or brick, often arranged in a striking modern herring-bone pattern; but those who could afford it covered their floors with mosaic art in varying designs of scenes from history. mythology, and nature. The mosaic floor seems at first unnecessarily elaborate in comparison to our carpets, but lasted extraordinarily well and could be easily repaired. A carpet is very threadbare after a hundred years' wear, but the mosaic on the floor of the entrance hall of the main public bath at Ostia was trodden daily by hundreds of feet and is still almost perfect.

Wall decoration, again, followed a different method. We are accustomed to plain walls and framed pictures hanging on them; to paint the surface of the wall is not so common. But the Pompeian knew no other method; at first the walls were whitewashed; later on marble was used by those who could afford it, and not unnaturally this led to the imitation of marble by paint. But such a surface often appeared dull to men who had come into contact with the lovely brush-work of the Greeks, and soon walls came to be covered

with scenes in an architectural framework: the exploits of Hercules and the other heroes of ancient legend, episodes from the poets and dramatists of Greece and Rome; an infinite variety of subjects were depicted. Sometimes, and especially in the latest developments, the picture itself became insignificant and often disappeared while the artist followed his fancy in scrolls and arabesques such as Raphael and Michelangelo saw in Nero's Golden House at Rome, admired and imitated. The walls were painted grey or black, the columns toned with yellow or red; along the cornice were graceful arabesques composed of flowers mingled at times with birds that never lived or landscapes which have nowhere been seen.

It were absurd to sing too highly the praise of these nameless painters; they had no knowledge of perspective. Feet tumble quite unconsciously out of the picture; the facial type is monotonous, and the colour is perhaps as a whole hard. A close examination of these mural paintings leads us to the conclusion that the average workman of the town can have had little more skill than our painter and decorator to-day. But here and there on the walls of Pompeii, and more especially in the Museum at Naples, we get glimpses of works that are from master hands. Credit too must be given to the painter's mate, who prepared the wall first; few wall surfaces of the Renaissance have been preserved in such excellent condition as some of the paintings of ancient Rome and Pompeii. The same achievement is seen too in the stucco with which the craftsman decorated the ceilings of the rich man's house: this side of Roman work may be seen better at Rome in the tombs of the Via Latina, but it can also

be seen at Pompeii and Naples. The delicacy and sureness of the craftsman and his artistic sense made it possible to compare his work with the Italians of the Renaissance, but the durability of his materials by far surpassed theirs.

If the decoration of walls and ceilings was elaborate, simplicity was found in the furniture. There was usually little in the room—a few chairs and a table or two, a couch, and little more. Chairs were plain, often without backs, and to our ideas very uncomfortable; but when the Roman wanted to rest he usually chose a couch and found comfort in plenty of cushions. Tables were often elaborate, and a Roman prided himself on his tables as an American on his pictures. Cicero is said to have given five thousand pounds for one—a kind of citron wood was the most fashionable material. The tops were sometimes made of ivory, marble, and wood from the remotest corners of the trading world, and the legs richly carved.

Perhaps the most pleasing feature of the Pompeian house was the garden court, with flowers and fountain, shrubs and statues. The English sculptor rarely finds a home for his work in private buildings—he has to rely on public needs for his orders; but in Pompeii every house had some figures in marble and terra-cotta; even the poorest had their little terra-cotta deities, the Lares and Penates, to whom they offered prayers and sacrifices; and the big gardens of the rich offered a delightful background for the masterpieces of Greece and their Roman copies.

SPECIAL HOUSES

The Pompeian houses which do not possess an atrium are composed as a rule of a few rooms cut off from a larger house and used as a separate dwelling. The house of Acceptus and Eupodia is one of the very few which were planned originally as distinct dwellings but without an atrium, and it for this reason deserves our attention.

The place of the atrium was taken by a colonnade beyond which stretched a flower garden ornamented with some curious marble statues and containing at the end an open-air dining table. We find no chapel to the Lares in this house but several reminiscences of Egyptian cults including a painting of Isis and statuettes of Egyptian deities, suggesting that the owner may have been of Egyptian extraction.

There was a small house in Nola Street which had an atrium but no complurium.

The House of Caecilius Jucundus (*Reg. V, In. I, No.* 26)

Sometimes a few rooms were cut off from the atrium and used as a separate dwelling. Such houses had bedrooms and a dining-room, colonnade and gardens, but apparently no sitting-room.

Such was the house of Caecilius Jucundus, a worthy banker whose business activities further included the renting of a fuller's shop and pasture-land belonging to the town. The house is tastefully decorated, and we may mention some good pictures, especially a hunting scene in the peristyle. The *tablinum* had a beautiful marble floor. A bust in the atrium represents the

head of the banker; and the representation, lacking nothing in reality even down to the wart on his face, enables us to read the character of the shrewd business man. Jucundus had seen the great Temple of Jupiter hurled to the ground in the earthquake of 63, and some reliefs in the atrium represent the temple and the Vesuvian Gate actually falling. When the house was excavated a wooden box was found in which were the banker's accounts, written on a great number of tablets. These tablets were composed of pieces of wood covered with a thin coating of wax, on which men wrote with an iron or bone stylus. These were preserved and deciphered with great difficulty, and have proved very interesting. Jucundus was not merely a banker but an auctioneer, and he made a profit by getting a commission in the public sales as salesmen do to-day. When the buyer had not enough money for the goods he ordered, Jucundus advanced the money and charged interest. The discovery of these tablets raised hopes that a complete library might be discovered in Pompeii. Light poems and love-songs must at least have been read, as we may see from the verses written on the walls; and, furthermore, a bookseller's shop is known to have existed near the Stabian Gate. But most likely the ashes that covered the town destroyed any manuscripts that existed, and our hopes of discovering a complete library must centre not in Pompeii but in Herculaneum, where, in the torrent of mud, books may possibly not have been destroyed.

House of Castor and Pollux

This house, in the Street of Mercury, takes its name from the picture of Castor and Pollux, who are holding

their horses by their bridles. It originally consisted of three houses which were later made into one, and the *tablinum* at least has been decorated by a first-rate artist. The pictures, now somewhat faded, used to be thought unmatched for beauty and brilliancy of colour. Two of the best pictures, all of which have been taken to Naples, represent Achilles with the daughter of Lycomedes when Achilles came to persuade her to come to Troy and Achilles' quarrel with Agamemnon. A picture of Venus Pompeiana, the patron goddess of the city, was in the peristyle. She is wearing a blue mantle studded with golden stars, and on her head is a crown ; she carries in the left hand a sceptre and in the right a twig of olive.

House of the Centaur (*Reg. VI, In. IX, No.* 3)

Next to the house of Castor and Pollux is that of the Centaur, which was built before the arrival of the Roman colony. A picture of the Centaur Chiron, and with him Hercules and Deianira, his wife, has given the house its name. It was a handsome dwelling with many rooms and a good private bath. The pictures have been taken to Naples, but especially worthy of attention is one of Atalanta, who has killed the great boar in Calydon.

House of the Citharist (*Reg. I, In. IV, No.* 5)

The house of the Citharist in the Stabian Street was the house of a wealthy man as it had an atrium and two peristyles dating back to the period before the Roman colony, and another peristyle and atrium that were added later.

It owes its name to the discovery here of a statue of

Apollo playing a *cithara*. Of the wall-paintings, which are of great interest, one represents Orestes and his friend Pylades brought bound before the King of Tauris. The work is very well done, especially the faces of the two young men—the sadness and resignation of Orestes and the hopefulness of Pylades. Unfortunately the pictures have been removed to Naples.

The House of the Faun (in the Strado di Nola)

This large and palatial building shows us the kind of home that a wealthy man in a provincial town made for himself in the second century B.C. The two entrances to this splendid abode are flanked by stately columns, while the house itself occupies a complete *insula* and has two atria, two peristyles, and several distinct groups of rooms. The owner in the last period seems to have been a Marcus Cassius, who was the Prefect of Caligula in Pompeii. The house is famous on account of the beautiful mosaics that were found there, most of which are in the Museum at Naples. On the pavement before the main entrance in the Street of the Temple of Fortune is the single word *Have* ('Welcome').

The atrium was large and finely decorated, and through the lofty entrance of the *tablinum* was a lovely view of the peristyle and its garden. 'The shrubs and flowers of the garden are bright with sunshine, and fragrant odours are wafted through the house; in the midst a slender fountain jet rises in the air and falls with a murmur pleasant to hear.'

The dining-room was fine and large, with a window looking into the second peristyle and the columns at the entrance, between which were pictures of a number

of Egyptian animals—the hippopotamus, crocodile, and ibis. The floor originally contained the famous mosaic of the battle of Issus, a copy of a painting of the time of Alexander. Alexander, with his long spear, is represented as stabbing a Persian, who is trying to protect his king. Darius, in his chariot, looks with grief on his dying soldier, while the driver is lashing on the horses. Everywhere the Persians are flying. The actual incident represented probably never took place. Arrian, who is quite reliable, says that Darius when he saw the Persians giving way was filled with fear and fled in his chariot, casting away his spear and shield and royal mantle. The flight of the king ruined everything. The Persians, seeing that he had gone, were seized with fear, trampling down one another in their efforts to escape. Thus the battle was lost before it was begun. What remains of the mosaic may now be seen in the Naples Museum.

The skeleton of the mistress of the house was found with the jewels, rings, and bracelets that she was taking with her as she tried to make her escape on the last fatal day.

The servants' quarters are near the garden, and several jars for storing wine may still be found there.

House of Lucretius Fronto (*Reg. V, In.* 4)

Another house with fine paintings is that of M. Lucretius Fronto, situated in a small lane leading to the north from the street of Nola. The atrium, which is well preserved, had a beautiful marble table. Among the pictures was one of the death of Pyrrhus, the son of Achilles, at the altar before the Temple of Apollo at

HOUSE OF THE FAUN

HOUSE OF THE BULL

Delphi, and another of Dionysus and Ariadne riding in a chariot.

House of Obilius Fronto

This house, in the street of Nola, is famous for its architecture and regular plan. It belongs in part to the earliest architectural period, as its façade and wall were composed of square blocks of Sarno limestone. In the atrium may still be seen some magnificent marble pillars. An iron safe was found here, which suggests that the owner was a banker or tradesman.

The House of Pansa (*Reg. VI, In. VI*)

The House of Pansa is a good example of an ordinary house of a citizen of Pompeii, with the rooms grouped round the atrium and peristyle.

Situated to the north of Nola Street, it occupies an entire block, but though it is its rival in size it falls short of the House of the Faun in impressive effect. It had a number of shops along the front, including a baker's. The house had a large kitchen-garden, which reminds us of Pliny's remark that every one should grow his own vegetables. The owner of the house may, like the Italian nobles of the present day, have sold the produce to his neighbours.

The house had a number of fine rooms and an upper storey. A curious painting was found in the kitchen representing the worship offered to the Lares, or spirits of the dead. They were thought to continue bringing blessings on their descendants, and if the family departed the Lares went also. In the centre of the picture is a sacrifice in honour of these deities, who are

represented as usual in the form of two huge serpents bending over an altar. The kitchen further contained a stove, very like the charcoal stoves that were seen in our English kitchens not so long ago.

The House of Sallust

The house of Sallust was built in the second century B.C., before the sending of the Roman colony to Pompeii. Like most of the houses of the time it was made of blocks of grey tufa, which were then covered with a layer of white stucco. The house originally consisted of an atrium with its surrounding rooms and a *tablinum* with a large window looking through a colonnade into the garden. Here the owners used to dine in the summer under a wooden roof round which the roses climbed. The round table in the centre was of marble and the walls were beautifully painted. When first seen the colours were fresh and bright, but they are now faded.

A number of other rooms and shops were added at a later period, and these modifications led Mau to think that at the beginning of the Empire the house was turned into an hotel and restaurant. Both the shops, which flank the vestibule, were connected with the atrium by doors, and in one of them large jars were set on the counter. There was a stone table where food and hot drinks could be served to those in the house and to visitors from outside. If the house were really used as an inn, a large dining-room was no doubt required inside. The later additions to the building included a garden, in which was the picture of Actaeon, who was torn to pieces by his own hounds because he had seen Artemis taking a bath.

The House of the Surgeon

This house is in the Via Consolare, near the Herculanean Gate, and takes its name from a collection of surgical instruments which were found in it and are now in the Museum at Naples. It is the best and most interesting example of the earliest type of Pompeian house known to us. The façade and the walls of the atrium are made of blocks of Sarno limestone so arranged as to be steady and firm without mortar. The inner walls are built of limestone rubble with a framework of large limestone blocks with clay as the binding material. Beyond the *tablinum* is a colonnade through which we pass into a garden where meals were taken in the summer.

The original house contained no wall paintings, and the poor examples that we see were added in later times.

The House of the Tragic Poet opposite the Forum Bath

This house is of great interest to English readers because Lord Lytton in *The Last Days of Pompeii* represents it as the home of Glaucus. The wall-paintings are also effective and of more than usual merit.

The name of the house is due to a picture in the *tablinum*, which at one time was thought to be that of a poet reciting his verses, whereas it is really a representation of the scene in which the messenger of Apollo announced to King Admetus that he must die unless some one met death in his place. Probably the owner was a business man, because the shops facing the street could be entered from the house. In the

long and narrow vestibule a dog is represented with the words *Cave Canem* ('Beware of the dog').

The house in its present form is typical of the last days of Pompeii. The fine atrium contains some good pictures, which are probably copies of first-rate Greek paintings. The most striking is that of the departure of Briseis from the tent of Achilles when Achilles tells Patrocles to deliver the girl to the messenger of Agamemnon. 'Who,' says Lytton, 'does not acknowledge the force, the vigour, the beauty, employed in delineating the forms and faces of Achilles and the immortal slave?' The messengers take their way to the ships:

> And with them the fair girl
> Reluctant went: meanwhile Achilles plunged
> In bitter grief, from all the world apart
> Upon the margin of the hoary sea
> Sat idly gazing at the blue sea waves—

Another picture, that of the reconciliation of Hera and Zeus, is hardly inferior.

The dining-room was a charming apartment looking into a garden filled with bright flowers, and there was on the walls a graceful picture of Leda presenting her firstborn to her husband.

In the *tablinum* was the lovely picture of the Sacrifice of Iphigenia. Agamemnon is commanded by the oracle at Delphi to sacrifice his daughter to appease the wrath of Artemis that the Greek fleet might be allowed to sail to Troy. Calchas is about to strike the fatal blow; Iphigenia is appealing to her father, who in the foregound of the picture stands turning away from her with his head veiled. Just as the sacrifice

was about to be made Artemis carries the girl away in a cloud to become a priestess of the goddess. The figures are very good, though the artist has not succeeded in his treatment of the background.

The second storey formed part of the original plan of the house, and the stairs leading to it are situated on each side of the atrium.

The House of the Vettii

The house of the Vettii in the small street Vicolo dei Vettii is one of the most interesting in Pompeii and well illustrates the dwelling-house of the first century B.C. The paintings and statues, which are very numerous, have for the most part been left in their original positions. Some seals that were found here show that its last owners were two members of the family of the Vettii who had once been slaves.

The atrium was built in the Tuscan manner and contains the names of the owners. There is no *tablinum*, and one of the rooms was used as a wardrobe.

The pictures in the atrium and a room at the end of the peristyle are the earliest, and probably belong to the reign of Claudius. The house at one time must have been owned by a cultured and wealthy family who appointed for the work some good artists, who were probably Greeks.

After the earthquake of 63 the house was repaired and restored by workmen whose taste and knowledge of art was as low as that of the freedmen who employed them. The later pictures are in the two peristyles and the two dining-rooms, and some other rooms. The designs and colours are bad, and the pictures are often clumsy.

Nowhere else can be got so vivid an idea of what an old peristyle and garden were like, and as we walk through them it is not difficult to throw our imagination back into the life of that time. The peristyle has a colonnade of eighteen columns and encloses a beautiful garden ; along its edge, on both sides, is a canal in which the old pipes that supplied the garden with water may still be seen. The statues which acted as fountain and the basins into which the water fell are for the most part preserved. The garden has been planted with shrubs and flowers to resemble its old condition as far as possible. In the middle is a round marble table, and several others lie about, one of which has feet to represent lions' claws. Among the statuettes are two bronze figures of boys, each with a duck in his arms and grapes on his head.

It is impossible to mention all the pictures in this house, which might almost be called a picture gallery. Many represent stories taken from Greek mythology—Leda and the Swan, Ariadne deserted by her lover, and Perseus and Andromache. Those who want a complete account should read Mau's chapter about the house. There are many exquisite little pictures of cupids in every kind of action—engaged in sports, celebrating a festival, or busying themselves with the manifold work of everyday life, selling flowers, making and selling ore or lime, and acting as fullers and bakers. There is a picture of a circus in which antelopes take the place of horses.

In the kitchen are the range and cooking utensils exactly as they were left. One vessel stood on a tripod ready for the food.

HOUSE OF THE VETTII

The Villa of Diomede.

Three villas situated in more or less close proximity to Pompeii give us some idea of the life and appearance of wine-producing farms. Villas were of two kinds: the first was a town house adapted to rural life and the second a farm-house purely, though sometimes the two were contained in one set of buildings. A wealthy Roman might have several of the first kind, to which he could retire to avoid the heat of summer or the cold of winter. Such country houses had large gardens and long colonnades, so that he could spend his time and take his meals in the open air.

We know from Vitruvius that the plan of a villa differed considerably from that of a town house. The outside walls had large windows, and no lack of space prevented the owner from indulging his fancy for spacious terraces and gardens. Sitting- and drawing-rooms were placed so as to catch the sun or the sea-breezes, and as an indication of the culture to be found in these country houses we may mention that of Diomede. It lies a little beyond the town on the left of the Herculaneum Road after we have passed the villa of Cicero. It takes its name from the fact that the tomb of the Diomede family faces the entrance from the opposite side, and from the style of its decorations we may infer that it was built in Roman times. The front door, as was the usual custom at a country house, opened directly on the peristyle. On the left was a small court containing a complete bath with hot and tepid rooms heated from the kitchen, a swimming tank, and, adjoining the kitchen, a reservoir for water. There are many rooms round the peristyle, the most

interesting of which is a small circular bedroom with an alcove for a bed and a stone basin. Owing to the slope of the ground, part of the house was built at a lower level, and consisted of a large garden surrounded by a colonnade. Behind the peristyle, in the upper part of the house, was a *tablinum*, beyond which was a colonnade and then a broad terrace stretching as far as the garden, from which was a fine view of land and sea. The rooms beneath the colonnade were entered by a staircase at the left of the peristyle. The garden was enclosed by a colonnade and planted with trees, with a fish-pond and a fountain in the centre. A platform behind, on which was an arbour planted with roses, made a pleasant dining-room, with a good view of the surrounding country. Near the door leading from the garden into the fields two skeletons were found, probably those of the master of the house and his servant, who were overwhelmed as they tried to escape. The master was carrying a large sum of money and had the key of the door in his hands. Beneath three sides of the colonnade surrounding the garden was a wine cellar, lighted by small windows in the wall, and in it a number of wine jars were found. At the time of the eruption many members of the family or their friends took refuge in the cellar. The skeletons of eighteen men and two children, suffocated by the damp ashes that came from the small windows, were found there. One girl, who may have been a daughter of the master, was elaborately dressed and wore ear-rings and bracelets. The air had no doubt been changed into a choking vapour, and when they rushed to the door they must have found themselves trapped.

The Farm

A house in the country was often simply the abode of a farmer, who grew vines and olives and perhaps vegetables, and kept oxen or sheep. Such a house was discovered at Bosco Reale, about two miles from Pompeii. That the owner spent a great part of the year at the farm is suggested by the comfortable and well-furnished appearance of some of the rooms. On entering one finds an open court surrounded by a colonnade, out of which opens the rooms in which tools and hay were stored and the ploughmen and other servants lodged.

The chief room is the great kitchen, where they all ate and talked round the fire. Close to the kitchen is the bath furnace and near it the bedroom and dining-room of the owner.

Some farms possessed a bakery and a stable. The pipes used for the bath can be seen in the little Museum at Pompeii. On the right of the court are the rooms required for fermenting and storing the wine, and in another part of the villa all that was needed for making oil or for threshing or storing corn. The olive crushers can be seen in the Museum at Pompeii. Outside the farm there were often sties for pigs ; ducks and geese were kept, and guinea-fowls must have run round the farm. Perhaps blackbirds and dormice, as well as snails, were fed for Roman epicures.

Nearly all the simple kinds of tools used on modern farms have been found in a Roman farm—spades, hoes and rakes of various kinds ; sickles were found hanging on the walls.

Pliny says that the best wine in Campania was

fermented in the open air, and the vats were placed in a court with many openings to admit the wind.

A skeleton of a man was found who had taken refuge in the room used for crushing the grapes; he had with him a thousand gold coins and a beautiful silver dinner-service. Mau considers this too costly to have been the property of the owner of the farm, and thinks that a wealthy man belonging to one of the villas nearby had taken refuge there.

Villa of the Mysteries

This villa is not far from that of Diomede. Admission is procured by a ticket which is given free of cost from the office in the Forum. Excavated in part by the owner of the Sussex Hotel, it has been taken over by the Government, who will no doubt complete the excavation.

It appears to have been built under the early emperors, but considerable alterations were being made in it at the time of the destruction of Pompeii. The owner must have been a wealthy man, and the paintings of several of the rooms show a refined taste.

Passing through the garden we come to the terrace, and from there enter a large dining-room that contains the celebrated pictures of the Mysteries of Dionysus.

The paintings show, as a modern writer says, great originality of conception, and mark a distinct and important advance in the realm of ancient decorative art. The figures are almost life-size, and are so arranged as to resemble a series of framed pictures separated by vertical lines about ten inches broad. Not being kept, however, within the mouldings, but extended sometimes beyond the sides, they give the

appearance of a continuous line of figures. A great deal has been written about these frescoes, and there is still considerable doubt about their meaning.

Dionysus was regarded by the ancients as representing the power of nature, as teaching men to cultivate the vine and to drink its juice, and thus as driving away sorrow and bringing happiness and joy.

In later times he was regarded as the teacher of a new religion which was to lead men to a higher life and to a knowledge of spiritual good, which would purify the soul so that mankind, by leading a pure and chaste life, might attain eternal bliss. 'He proclaimed the Union of the Sexes by means of purifying rites, and drew up the Table of his Mysteries which were revealed by the priests to those who were initiated into his Mysteries'.

It is some such idea as this that underlies the frescoes. Happiness is not easily won; it requires sacrifice and difficult trials and acts of purification and regeneration. The pictures show the difficulties of a novice who wishes to be initiated, but whose courage fails at the ceremony. She takes refuge near the priestess, and kneeling close to her and hiding her face in her lap, seems to beg comfort and peace. She overcomes her dread, and in the last picture we see her dressing after her initiation; a cupid stands near her holding a mirror so that she may see to trim her hair. She is no longer swayed by evil passions, but is purified and calm.

The original from which these frescoes were copied may possibly have been one of the meetings of some society who performed a play representing the Mysteries of Dionysus. We know that such societies existed in Asia Minor.

Beyond the *triclinium* is a large hall decorated with one of the most beautiful pictures of the second style that has been preserved.

The house had an atrium and peristyle and many rooms. Near the portico was a summer-house with three windows looking over the country and sea, and a passage near leads to the part that still remains to be excavated. In this part of the house no doubt were the bath, kitchen, and other rooms. A statue has lately been found, 6ft. 10ins. in height, of a lady probably of the Imperial House. It has no connexion with the Dionysian frescoes, but probably the villa contains other precious works of art.

CHAPTER V

POMPEII

Shops—Streets—Temples

SHOPS

POMPEII is full of shops of every shape or kind, but it is not always possible to tell what were the trades of the owners. In some cases the shop-sign gives an indication; for instance, the representation of a goat, like that of a cow to-day, suggests a milk-shop; a public-house used an elephant or some other painting; a picture of the smith at his furnace or the garland-maker tying up his flowers are also useful clues.

Sometimes shops, when excavated, had remains of what they sold: nuts and fruit show that we are dealing with a greengrocer's shop. That one shop belonged to a shoemaker was inferred from the presence of some knives for cutting leather and an inscription about mending.

Most of the traders, who must generally have been freedmen, formed themselves into guilds, which seem to have played a prominent part in municipal elections, recommending various candidates to the *decemvirate* or *aedileship*.

One of the most important trades was that of a baker, whose house and shop we can recognize from

the ovens and the millstone with which the corn was ground. In the old days every one had his bread baked at home, and most of the work must have been done by slaves ; but the custom soon passed away, and in the period of Pompeian history with which we are best acquainted nearly every one obtained his bread from the baker. The latter had to grind the corn as well as to bake the bread, and a large shop was needed with a number of rooms. A central room or court contained a mill for grinding the corn and a large oven heated by charcoal fires for baking the bread. Millstones were made of lava and were turned by slaves, or, if they were heavy, by mules. There was a kneading-room where the loaves were got ready, and the bread when it was baked was placed in the storeroom.

Another important trade was that of the fullers and tanners. Most of the garments worn by men and women were of linen, which becomes easily soiled in a hot country. The *togas* and mantles were sent to the fuller to be scoured and cleaned. The fuller also acted as a draper and made and sold clothes. Fullers were under the protection of Minerva, the protector of trades, and were obliged by law to return the garments sent to them uninjured.

Tanners were often established in private houses. In the atrium of one are vats four feet deep which had a covering of plaster, and these were used for ordinary tanning. There were also oblong basins used for making fine leather ; a large knife and some scraping irons have been found.

The only other trade that it is necessary to mention is that of the bookseller. His shop would naturally be in a busy part of the city where the citizens would be

PUBLIC BAKEHOUSE AND MILLS

PROVISION MERCHANT'S SHOP

tempted to go not only to choose their books but also to talk and read. The books were made of papyrus in the shape of a roll, and both the preparation of these and the binding were done by the bookseller. The more expensive ones were written on parchment instead of papyrus, and all had their titles written on a small piece of wood or other material, which was attached to one end of the roll. They were sold at a fairly reasonable price and a great number must have been purchased both in Rome and the provincial towns.

INNS

Besides public-houses (*cauponae*) and hot-food shops (*thermopolia*) there were numerous inns (*deversoria*), some of which were near the city gates, for the convenience of travellers.

Rich men usually stopped in the country houses of their friends, and the only people who frequented the inns were of the lower class and often of doubtful character. Horace, on one of his journeys, complains of the inn in which he was obliged to stay. There was usually a large central hall with bedrooms on one side and the kitchen on the other; a dining-room was provided for the guests and stabling for the horses and mules. In the front part of the establishment the owner sold wine and strong drinks, and also had a counter supplied with jars in which food and drink were kept for those who wished to buy. Naturally the charges were small, as the guests could not afford to pay much. Sometimes a private house was turned into an inn, as in the case of that of Sallust.

In the Inn of Hermes, just inside the Stabian Gate, there was a paved entrance for wagons. Many of the guests were commercial travellers or soldiers on leave, as appears from the various inscriptions. In one of these the guests complain that the landlord drank wine himself and gave his guests water.

One well-known inn had as its signpost a picture of an elephant held in the coils of a serpent and defended by a dwarf. Besides the usual rooms this had a large dining-room, sufficient for a number of guests, on the walls of which the lodgers recorded their names, as we do in the visitors' book. Wine-shops which were not attached to inns had only a main room with a fire at which hot drinks were heated, and a counter, with a small room for those who wished to be alone. The food, such as sausages and bacon, was suspended from a pole underneath the ceiling.

ROADS AND STREETS

Roman roads were constructed in a far better manner than any made in England a hundred years ago, and compare not unfavourably with those in our own time. It is evident from the remains that exist that the Romans followed no hard-and-fast rule, but made their roads according to the situation and materials available. The course of the roads was evidently planned with skill and laid out with a complete grasp of the general features of the country to be traversed.

The Romans took the greatest care to make firm foundations for their roads and streets. They first

excavated a deep trench along the line of the proposed highway and into this they put rubble, which was strongly rammed down, and above it they placed a thick coating of cement. Over this were put blocks of basalt or other stones fitting closely together and so arranged that the road sloped down from the centre and thus allowed the rain to run off.

Main roads ran in straight lines all over Italy, and there were also excellent by-roads. The Via Appia, the 'Queen of Roads' as it was called by Statius, was made in 312 B.C. to join Rome to Capua, and was afterwards extended to Brundisium. From this the Via Domitiana struck off at Sinuessa to Cumae, Naples, Pompeii, and Herculaneum. The traveller in his chariot would pass tombs and taverns, and would enter Pompeii by the Gate of Herculaneum.

The streets in Rome were constructed in much the same way, and were probably not much unlike those still to be found in the old quarters of the city. Augustus appointed permanent boards to look after the repair of the roads and streets, though he does not appear to have lighted the town at night. In the country towns the magistrates maintained the streets, but the footpaths were made by the owners of the houses running alongside them. The surface was composed of small stones or of pieces of marble sometimes relieved by a pattern.

As soon as we enter Pompeii we see a network of streets. These are mostly paved with dark Vesuvian stone, and by the regularity of their plan give an excellent idea of the smoothness of city life. On either side of the road the walls were ornamented with paintings and inscriptions, and the main streets are all

worn into ruts by heavy carts. Walking was the rule, though many rode on horses or asses or in a litter. Driving was almost unknown and was confined to certain thoroughfares.

The great business street was the Via Abbondanza, which ran across the Forum to the Amphitheatre. The Via Nola runs east and west right through the city, and, joining the Via Consolare, enters finally the Porta Consolare. But the most used in ancient times was the Via Stabia. Mercury Street, the aristocratic quarter, is only thirty feet wide, and the Via Abbondanza is not more than twenty-eight feet.

'More apart from modern experience are the stepping stones that, from one to five in number, lie between the side paths. They provided a means by which the citizens could avoid the deep water that ran down the street in time of rain until it came to the sewers near the walls.' A rich Pompeian would go home in a litter, not a chariot.

The water carried away all the rubbish and offal that the traders cast into the streets, as was done in Paris and Edinburgh in the Middle Ages. At the corners of the cross-roads there were often fountains, usually decorated with the head of a god or some other ornament. These were then, as in Italy to-day, centres of gossip and often the scenes of courtship.

Pompeii was well supplied with water. The houses used at first rain-water collected in huge cisterns connected with the atrium of the various dwellings. Others depended on deep wells sunk in the prehistoric lava. At the time of Sulla's colony, Pompeii was supplied with fresh spring water from the mountains, and possibly the great aqueduct passing the north base of

STABIAN STREET

HOUSE OF THE COUNT OF TURIN

Vesuvius may have supplied a number of Campanian towns. As there was always enough water in the city, perhaps the citizens joined with other towns in providing reservoirs. Besides small receptacles like that on the arch in Mercury Street there was a large reservoir near the Forum baths.

The Roman system of drainage was most efficient and may have excelled our own at the close of the last century. The workmen could enter the drains by means of shafts and make repairs without difficulty, and did not have to take up the surface of the road, as is so often done nowadays. The later sewers were of cement, sometimes lined with tiles, and were usually well built.

WALLS AND GATES

Pompeii had walls in very ancient times, but after the Punic wars they were allowed to fall into decay. They seem to have been hastily repaired when the town joined the Italians in the Social War, though Pompeii had lost all reason for military defence and the new requirements of the growing population had led to the extension of the living quarter beyond the line of the ancient walls, part of which had to be pulled down to provide more room.

What still remains is a most important example of fine Roman work. The best preserved portion is that between the Gates of Herculaneum and Vesuvius. Here the strategic defence of the town centred. The massive bastions, strengthened by towers built of squared blocks of hard limestone from the deposits of the River Sarno, show traces of Greek influence. The

stout earthworks supporting the wall belong to the traditional Italian style. The towers on the wall, of a rough kind of cement, bring us down to the last stage of building just before the capture of Pompeii. We can see the deep holes left by the projectiles hurled by the *ballistae* of the besiegers.

To-day we may see the line of the walls and the spaces between them filled by earth. The outer wall was about twenty-five feet high and was surmounted by a battlement, while the inner was several feet higher. There were originally staircases leading from the road to the top of the walls.

Before the Social War, as an additional defence, towers were erected at irregular intervals; each tower was built in two storeys, with gates at the level of the road, through which the garrison could make sallies against the enemy's siege engines. These sallyports correspond to the four large highways that divide the city. Five gates have been excavated at Pompeii, but three are still uncovered. Originally each gate opened on to a vaulted passage leading to a court, from which an enemy could be destroyed by missiles and boiling pitch. Then followed a second vaulted passage covered by big double doors. Somewhere near the gate was usually a niche for a statue of Venus, the patron goddess of the city.

At the time of the eruption the gates were being altered and improved to meet the needs of the increased traffic, and the massive archways were being removed. The gates then served the purpose of stopping-places where the duties on merchandise entering the town could be collected.

The most important of them was the Gate of Her-

culaneum, leading to Herculaneum and the country houses that lined the road. It had a large central arch for carriages and two smaller ones for foot passengers.

The Porta Marina, through which the visitor to the ruins usually enters, has two long, vaulted passages; the narrow one for foot passengers is higher than the other, and is entered by a flight of steps.

The Porta Vesuvius, after being destroyed by the earthquake of 63 was almost completely repaired on account of the enormous traffic that passed along the road.

Entirely pre-Roman, the Porta de Nola offers one of the easiest accesses to the city on the eastern side. To the old defences of the gate there were added in later times ramparts and earthworks.

The Porta Stabia is perhaps the most beautiful of all the gates. Through this passed the goods landed in the Sarno district and intended for the rich men of the city and the villas outside the walls.

When a city was besieged it was usual to surround it with a double rampart with strong palisades and spikes to prevent the sallies of the garrison. At first efforts were made to capture the town by assault. The enemy would advance with their shields over their heads in the form of a tortoise, and would try to undermine the walls or to mount them by means of ladders.

If they failed in this they would endeavour to break down the walls by means of engines which hurled large stones or beams of wood covered with iron. Some of the engines were intended merely to protect the approach of the soldiers, others to destroy the walls,

and the rest to overtop them. The most formidable were vast moving towers, some of which had six storeys and were ninety feet high, and contained a bridge constructed so as to be suddenly lowered and thrust out upon the very battlements. Soldiers were placed on the upper storeys to clear the wall and so enter the city.

The defenders did what they could to save themselves. Stones were thrown from the battlements upon the smaller engines, and the larger ones were set on fire by means of burning oil and pitch. Mines were counter-mined, and holes covered with a thin layer of earth were made where the towers approached the wall. Vitruvius relates many curious instances of the skill with which such engineers as Archimedes at the siege of Syracuse defended a besieged city.

TEMPLES

Rome lies geographically between Etruria and the Greek cities of Southern Italy. Her temple architecture was influenced first by her northern and then by her southern neighbours. The Etruscans, according to Vitruvius, had two kinds of temples, one circular like their tombs, the other rectangular. This last kind had an inner chamber dedicated to the Etruscan deities whom the Romans called Jupiter, Juno, and Minerva. The columns were simple, with side intervals, and were roughly painted. The rectangular type is illustrated by the remains of the Temple of Jupiter on the Capitolium Hill in Rome.

For their later temples the Romans took as models

TEMPLE OF MERCURY

HOUSE OF THE SCIENTISTS

the Greek temples of Southern Italy, though they made several modifications. The familiar form is a rectangular shrine (*cella*) surrounded by pillars crowned by slabs of marble or other stones placed horizontally above them. Resting on these was a slanting roof made of wood, which later on was covered by bronze tiles. But the Romans had learnt the art of vaulting, and sometimes a cement vault took the place of such a roof.

The horizontal part of a cement roof is called the entablature; it consists of three members—the architrave, frieze, and cornice. In the front of the temple the triangular space between the gable ends of the roof and the architrave is called the pediment. The Greeks had three styles (or orders) of architecture, the most obvious distinctions between which are in the capitals above the columns which surround the *cella*. The earliest and simplest, and perhaps the most beautiful, was the Doric order. In this there is no base to the columns, which generally lessen in girth somewhat towards the top and are divided into three narrow grooves called flutings. The capital consists of a square tablet (abacus) resting on a sort of stone cushion called the *echinus*; we see something of the same kind in Norman architecture in our own country. The entablature is simple, but the frieze is often enriched by beautiful carving, as, for instance, the famous frieze of the Parthenon in the British Museum. There are no remains of any Doric temple at Rome, but there is one at Pompeii. The best examples in the kingdom of Italy are at Paestum, south of Naples, and at Agrigentum in Sicily.

Next in order to the Doric order comes the Ionic, in

which the columns are more slender and are divided into six flutings somewhat more deeply cut. They are crowned by capitals, which can easily be recognized by their two spiral volutes.

The third and latest style is the Corinthian, which was not so much used in Greece as the other two, but became most popular among the Romans because of its greater elaborateness ; it easily lent itself to that excess of ornament which the Romans loved. The pillars differ little from the Ionic order and have the same number of flutings, but the capital is entirely different. It consists of two rows of acanthus leaves with four volutes at the angles. The Romans treated the acanthus leaves in a more artificial way than the Greeks, whose style was far more artistic.

The Romans also developed a composite style which is a blend of the Ionic and Corinthian. In this the acanthus scroll boldly carved with continuous stem and spirals is specially characteristic of Roman ornamentation.

In the Greek temples the order of columns, though it supported the entablature and the roof, yet stood free from the walls of the *cella*, but in Rome the pillars were often built into the sides of the walls, as may be seen at Rome in the Temple of Fortune and the Maison Carrée at Nîmes. The great improvement that the Romans made was to place their temples on a lofty platform, or podium, far higher than any used in Greece, and thus give them a more striking appearance.

The Romans, especially in later times, were too fond of ornament and disliked the simplicity and elegance of the Greeks. They despised white marble, and the

pillars were often made of coloured marble or granite, and every part of the building was profusely decorated. In the art of building they were superior to the Greeks ; and though they did not invent the arch, no people were better able to use it, and in many of their temples there were windows. The Roman temples give an impression of vastness and magnificence and their art was ' the outward expression of the national love of power '.

Round temples are sometimes found in Greece and were fairly common in Italy. The best example is the Temple of Vesta, which was erected in early times in the Forum at Rome. There is no trace of such a building in Campania. In most of the temples there was an altar on which sacrifices were made by the priests, who received a fixed remuneration. The hides and skins of the victims, pigs, sheep, or oxen, were always the property of the temple, and sometimes the priest received a part of the body also. Usually the flesh was taken away by the sacrificer for his own use.

It was customary to bring wreaths and offerings of fruit to the image of the deity and to offer prayers, but there was nothing resembling our daily service.

The temples were also filled with sculptures and pictures, as many modern churches at Rome now are, and served as museums and public galleries.

There are traces of strong rooms at Pompeii in the massive concrete that formed the platform of the temple, and in some of these silver cups have been found. There were also many offerings of humbler men to gods and goddesses, such as small cups and bracelets and ear-rings, and many articles of dress ;

while the very poor gave little statues and images of terra-cotta.

The Temple of Apollo

There is a temple of very early origin on the left as you walk along the Via Marina, which is generally closed. There was much doubt as to whom it really belonged, but a careful investigation has shown that it is a temple of Apollo. A round stone, called the Omphalos, a painted tripod and some griffins, with which the peristyle was adorned, were found in the temple, which are all connected with the worship of that god. The temple was probably erected in the tufa period, though it may have been built in still earlier times. It stands on a lofty platform with a deep portico after the Roman manner, and, as in the temples of Greece, the columns were continued round the four walls of the *cella*. The temple stood in a great court surrounded by a colonnade that was perhaps in three storeys. The architecture was a combination of the Ionic and Corinthian orders, and wood instead of stone formed the lowest section of the entablature. After the earthquake of 63 it was repaired in the later style, the simple forms of the Greek architecture being replaced by intricate designs and flaming columns, red, yellow, and blue. Before the steps of the platform was an altar that was erected by two of the *duoviri* at their own expense. Apollo has also been identified with the Sun God, and there was probably a sundial here in his honour.

A great many statues were found here of Apollo and Diana, Mercury and his mother Maia, and of Venus the patron of the city. Mercury among the Romans

TEMPLE OF APOLLO

is not only the god who carries the soul to the lower world, but also the deity who presides over athletic contests. The worship of Augustus was joined to that of Mercury and Maia, and Apollo was the god who had given the emperor his victory over Antony at Actium. To whom, as Horace said, should the people turn for aid in their distress except to the gods, and to Mercury in particular, who lives on the earth as a youth in the form of Caesar ?

Temple of Fortune

This is a small temple north of the Forum towards Mercury Street, where it joins the wide street that runs across the town to the Gate of Nola. The temple was built in the reign of Augustus by the rich citizen Marcus Tullius, who had been both a magistrate and a censor, and was dedicated, as the inscription says, to Fortuna Augusta. It was erected in the Roman style and is very like the temple of Jupiter. There is a small platform in front of the steep flight of steps that ascends to the podium on which the temple stands ; it has a great portico of Corinthian pillars. At the back of the *cella* was a shrine with a statue of Fortuna, who was supposed to have a special care for the Imperial family. The worship of the goddess and the charge of the temple were in the hands of a religious guild called the 'Servants of Fortuna Augusta', who were usually freedmen and slaves. Inside the *cella* were niches for statues, one of which was said, according to the reports of the excavators, to resemble Cicero. This may have led to the idea expressed by Lord Lytton in the *Last Days of Pompeii* that the temple was built by Cicero and his family.

The Temple of Isis

The Temple of Isis is close to the Great Theatre and the Temple of Zeus Meilichios, and is easily reached from the Strada dell' Abbondanza. About the time of Sulla a temple, which was destroyed by the earthquake of A.D. 79, was erected there by the town. The temple that we see to-day was rebuilt, as the inscription says, at the cost of a generous family, who had also presented monuments to the town. The inscription says that Numerius Popidius Celsinus erected it at his own expense and was for his kindness made a member of the Town Council.

The worship of Isis and other Egyptian deities had been introduced into Italy in early times, but on account of the orgies attending the festivals was forbidden by the Senate in 53 B.C., and the temple in Rome was destroyed a few years afterwards.

The connexion of Pompeii with Alexandria brought many Egyptians to the city and had made the worship of Isis and her brother Osiris, the Sun God, popular.

While the priests of the old Roman gods were merely officials and held no real services, as we understand them, the priests of Isis were more like those of the present day and had no other occupation. They taught that after death there was a new life, which could be attained only by prayer and fasting.

There can be no doubt that this cult had its bad side. Lord Lytton in his novel shows how the priests appealed to men's love of pleasure and their credulity. The priests claimed a knowledge of magic and of the future, and were regarded as oracles. In their rites was everything that could appeal to the senses.

In general, however, Sir James Frazer says that though the worship of Isis may have been used as a cloak by men and women of loose life, yet 'her rites appear on the whole to have been honourably distinguished by a dignity and composure, solemnity, and decorum well fitted to soothe the troubled mind and to ease the burdened heart'.

The procession of the priests to the temple was accompanied by the clash of cymbals and the glare of torches. When the priests entered, white curtains were stretched across the door and the worshippers streamed in to behold the image of the goddess, often enriched with costly jewels presented by her devotees and the image of the sacred cow with horns and hoofs of gold.

A small brazier, which was used to heat the holy water for the frequent washings that the Egyptian priests loved, was found in front of the temple.

The statue of the goddess is said to have been able to speak; this miracle was no doubt brought to pass by a priest concealed in the hollow pedestal on which the statue stood. The temple differs from those in Egypt, nor has it the simplicity and purity of the Greeks; it resembles the later Roman work, with an additional barbaric splendour and tawdriness.

It stood in a courtyard surrounded by a colonnade, part of which may still be seen. The *cella* stands on a platform, and as the worshippers ascended by a staircase, they entered a fine portico of four great Ionic columns covered with stucco.

The wall of the court was painted in brilliant colours with pictures of war galleys and of life at sea, for Isis was the deity who protected seamen. The niches in

the walls of the *cella* were most probably occupied by Egyptian deities.

In the building must have been statues of other friendly deities: 'Bacchus and the Egyptian Venus rising from her bath, and the dog-headed Anubis, and the ox Apis, and various Egyptian gods of uncouth form and unknown appellations.'

The little building to the left of the *cella* had lower chambers in which the holy water from the Nile was stored. Close to it was the great altar, on which charred bones and ashes were found, and near by a plate with pictures of gods and a long prayer to Osiris. In the portico stood statues of Egyptian gods. Two skulls were also found, which may have been used in the Mysteries.

At the south-west corner of the colonnade there is a large room which was used for secret ceremonies, and in it there was a painting of Egyptian gods and animals.

Underneath was a storehouse where earthen lamps and iron rings were found; there is a suggestion here of secret rites by night, and that also secret vice was practised. It reminds us of Juvenal's *Satire* in which the Temple appears as a convenient place for love-intrigues. A lady vowed to watch for so many nights by the shrine of Isis, and thus escaping from her husband found a convenient opportunity of meeting her lover.

The two rooms in front of the temple were added on land taken from the Palaestra when the Temple was repaired. The first resembled a medieval refectory and served as a common room, where the priests had their meals. A marble table and some glasses and

bottles were found in it. The walls of the other room were covered with pictures of Egyptian deities and sacred animals.

On the terrible day when the city was destroyed the priests resolved to save their treasures if possible. Some perished in the temple itself. One succeeded in making his way amid the shower of ashes to the Strada dell' Abbondanza, where his skeleton was found with silver cups and much jewellery and coin of great value.

Many who were carrying images of the gods and other treasures were crushed as they fled by the falling columns. One priest who had been imprisoned in one of the rooms tried to cut his way out with the sacrificial axe; he broke through two doors and died vainly trying to make his way through the third and last.

The Temple of Jupiter

The Temple of Jupiter at the north end of the Forum was built about 80 B.C., but it was almost destroyed by the earthquake of A.D. 63, and had not been repaired at the time of the destruction of the city. The temple stands on a lofty podium from which in front projects a low platform no doubt used by candidates for office who wished to address the voters.

Climbing the steps, we come to a portico of six Corinthian columns, under which the poet Shelley once sat eating his frugal meal and admiring the view of land and sea.

The architecture of the *cella* is Greek, though the podium is Roman or Etruscan. The roof was supported by a row of Doric columns, above which may have been another storey of Ionic pillars. At the back

were three large niches in which stood the statues of the three great deities, Jupiter, Juno, and Minerva. A magnificent head of Jupiter was found in the *cella*. Mau compares it with the well-known head in the Vatican, and adds: 'In both heads we feel the lack of that ineffable childlike calm which rested on the features of the Zeus of Pheidias.' The ideal of the Pompeian artist represented by this head was a rich and powerful king whose watchful eye saw to the farthest limit of his kingdom.

The holes that may be seen in the floor gave light to some small rooms below that once contained the treasures of the temple, but in later times had been used to store building materials.

At the time of the earthquake of A.D. 79 Jucundus the banker saw the pillars of the temple falling and had a relief representing the incident set up in his atrium. The temple had not been repaired when the town was destroyed, and the worship of the god was meanwhile carried on in the small temple of Zeus Meilichios at the corner of the Strada di Stabia.

The sacrifices to the god were performed in front of the temple, and on special occasions the magistrates would be present with garlands on their heads.

Temple of the Lares

Next to the temple of Vespasian in the Forum is one of a very peculiar character which must formerly have been of unusual splendour. Now we see only the bare walls, which were once covered with marble. It has a large apse and a sort of platform on which was a shrine with three pedestals for statues. The building is more like a chapel in a private house than a temple; it was

probably the sanctuary of the city Lares. Behind the apse was an open paved court nearly fifty feet high with eight niches for statues. The fine portico with eight beautiful marble statues was part of the colonnade of the Forum. It is probable that one of the statues was that of Augustus himself, who had brought peace and prosperity to the Romans.

Temple of Venus Pompeiana

To the right of the Via Marina, close to the Museum, are the scanty remains of the temple of Venus Pompeiana, the guardian deity of the town. The original building of tufa was of very early date, and it was intended to erect a grand marble temple in its place with a fine entrance hall and a colonnade of stately columns. Whatever work had been done was destroyed in 63, and not a single column is standing—a few round stones are all that can be seen.

The Temple of Vespasian

In the east side of the Forum is a small temple on a lofty platform in the middle of a small court that was never finished. Before the temple is an altar with a great number of reliefs. In the front there is a representation of the sacrifice of a bull, with a priest pouring a libation, and at the back a wreath of oak leaves with a laurel on each side. Oak leaves were for long an emblem of the emperor, and laurels appear in the coins of Vespasian and Titus. The bull in the sacrifice was only offered to a living emperor—this must have been Vespasian who only died in 79. No previous emperor better deserved such honour.

In a note to Gibbon, Winck says of him : ' He ruled

not for himself but for the commonwealth. No emperor in so short a time restored so successfully the falling State; none adorned it with more splendid public works or rewarded merit with more magnificent liberality.' A strong ruler is particularly needed in a commercial town, and the Romans were very fortunate in that direction, for as Merivale says: 'Of the twelve Caesars in succession from Vespasian downward one only was a debauchee and tyrant, seven were men of sense and vigour, able rulers, just and beneficent administrators.' Nor can the character of the rulers be attributed to accident, for with the single exception above stated they had all been trained from youth in habits of discipline and the discharge of public duties: they had learned to obey before they were called upon to govern. Such a training seldom failed under the stern traditions of Roman education to produce men of good conduct and self-control.

The Temple of Zeus Meilichios

The small temple of Zeus Meilichios is next to the Temple of Isis, and was built in the time of Sulla. The court in which the *cella* stands and the altar in front are of earlier date. The entrance hall had four columns and a portico of two pillars where some interesting terra-cotta figures were found.

Zeus Meilichios is Zeus the 'kind protector' in whose honour a festival was held every year at Athens. The god had been given many names from the different places where he was worshipped, and in works of art he has sometimes a wreath of flowers and carries a thunderbolt or sceptre. He was the father and the supreme ruler of gods and men.

CHAPTER VI

POMPEII

Public Buildings

THE AMPHITHEATRE

GLADIATORS are said to have been encouraged first by the Etruscans, but we hear of them also in Campania, where at an early date the Samnite prisoners taken in war were made to engage in combat. These fights owed their origin to the custom of killing slaves at funerals, and it was at funerals they were originally seen. The first gladiators exhibited in Rome performed at a funeral in 64 B.C. At first all gladiatorial shows were given in the Forum. When exhibitions of wild beasts took place, they were held in the Circus, where it is related that a herd of elephants once rushed upon the alarmed spectators.

The first amphitheatre in Rome of which we read took the form of two theatres which were joined together, the spectators being seated so that they were face to face, and surrounded the space on which the combats were fought. Until nearly the end of the first century the amphitheatres were of wood. The most famous of all amphitheatres, the Colosseum in Rome, was built in the latter part of the first century A.D.

An amphitheatre was usually oval in shape. The

interior wall consisted of one or more storeys with arcades; those in the Colosseum are in the different orders of Greek architecture, above them being a wall pierced by windows.

In the middle would be an oval space called the arena, because of the sand with which it was sprinkled in order to absorb the blood that was shed and to give a firm foothold to the gladiators. A high platform round the arena prevented the wild beasts from reaching the spectators. The face of this platform was often cased with marble, but in Pompeii it was only painted.

The spectators usually entered through passages on the ground floor and they ascended to their allotted seats, the arrangement of which was much the same as in our theatres. Everything was designed with the greatest care, so as to avoid any danger of a crush.

Each spectators was provided with a ticket on which was inscribed the number of his row and seat, and, presumably, in Rome, the number of the entrance door through which he must come, as the entrances of the Colosseum have numbers carved in the stone. Above the heads of the audience was an ample canopy to protect them from the sun and rain. The air was impregnated by the grateful scent of aromatics and continually refreshed by the spraying of fountains, the water for which was conveyed by subterranean pipes. Beneath the floor of the arena were rooms for the gladiators and slaves and large dens for the wild beasts, which were brought up presumably by lifts.

The gladiators, if they were not condemned malefactors, were most often slaves or criminals. Sometimes they were the property of private citizens.

A few may have been led by want to fight in the arena. Popular though the shows were the gladiators never attained the social position enjoyed by the Spanish bull-fighter. It was thought a great disgrace for a senator or magistrate to take part in these public contests. Juvenal speaks with biting sarcasm of the sons of distinguished families who appeared in the lists and of a noble who fled across the arena with his face veiled, so that he might not be recognized.

The gladiators were trained in regular schools by *lanistae*, who let them out to magistrates and others who wished to give a public show. Private citizens also engaged them to instruct their fighters. In their schools the gladiators had a systematic training which has been well described by Whyte-Melville :

'The school is a large square building something like a modern riding-school, lighted and ventilated at the roof, and was laid three inches deep in sand. Quoits, dumb-bells, ponderous weights are scattered in the corners or propped against the walls. A leaping-bar placed at the height of a man's breast denotes that activity is not neglected in the acquirement of strength. Besides these, the *caestus* hangs conspicuous, and racks are placed at intervals with the deadly weapons and defensive armour with which the gladiator plies his formidable trade. There are also pointless spears and blunt swords for practice. At one end of the building the master paces to and fro, glancing with wary eye at the movements of his pupils. The trainer is a retired gladiator, a man of middle age and of lofty stature ; his words are few but to the point : "You now disengage the point—a feint at the head—a cut at the legs, and come in over the shoulder with a lunge. Try

that again—the elbow is turned out, the wrist a little higher—so, once more ; now look at me—thus." '

The games usually began in the morning, with a *venatio*, or hunt of wild beasts, or there might be a fight between gladiators and wild animals. Sometimes scores of panthers or leopards were killed at a single festival. Pliny speaks of the ferocity of the bulls in these combats, and of having seen them renew the fight after apparently lying dead on the sand. A lion or tiger might be matched with a lion or bull.

After this exhibition the gladiatorial combats would take place later in the same day. The doors would be flung open and the gladiators would enter with a slow solemn step amid the blaring of trumpets and the clash of cymbals. They would then salute the presiding officer of the games. With head erect and lofty bearing they would defile round the arena, and then suddenly leaping into action and brandishing their weapons would begin the combat, which grew ever in fierceness until the end came with its terrible chant that seems to combine the shout of triumph and the wail of sacrifice : '*Morituri te salutant*' ('Men about to die salute thee').

The magnificence and variety of the entertainment dazzled the eye and kept the attention constantly riveted. The splendid courage with which the combatants always faced wounds and death took away most of the hideousness with which is usually associated the violent extinction of human life. If a gladiator were wounded his adversary had to spare him until he knew the wishes of the spectators. The wounded man raised his arm to implore their mercy ; if he had more than common beauty or had shown special skill and

THE AMPHITHEATRE WITH VESUVIUS BEHIND

BASILICA—THE ALTAR

courage they might grant his request and would press down their thumbs to show that he was spared. But more often the arm was raised in vain; the thumbs of the spectators were raised upwards, and the neck was bent for the fatal stroke. The body would then be dragged from the arena to a gloomy chamber and their stripped of its clothes. The victor would receive as his reward a gift of money and a garland of palm-leaves.

Besides the combats of men on foot, there were fights on horse-back in which the riders were sheathed in armour like the knights in the Middle Ages. One of the most popular contests was fought between a man armed like a soldier—with helmet, shield, and sword—and an adversary equipped with a trident and net. The fight was not unequal, for it required all the skill the horseman possessed to avoid the fall of the net.

The more gentle Greeks disliked these exhibitions, but they had a fatal attraction for the rude and warlike Romans. Perhaps some of the emperors were conscious of the cruelty, for we know that Marcus Aurelius ordered that the gladiators should only use blunt weapons.

Yet the popularity of these shows continued even after Christianity had become the State religion. They only ceased finally in the reign of Honorius when an Asiatic monk named Telemachus had the courage to descend into the arena, as recorded in Tennyson's poem 'Saint Telemachus'. Gibbon says of this event: 'The Romans were provoked by this interruption of their pleasures and the rash monk was overwhelmed under a shower of stones. But the madness of the people soon subsided, they respected the memory of

Telemachus who had deserved the honour of martyrdom, and they submitted to the law of Honorius which abolished for ever the human sacrifices of the arena.'

'It is sad to think of all the courage and endurance that was wasted, and the brutal, useless sacrifices, and the indifference of the spectators. It is impossible to exaggerate their influence on the character of the Romans—that not only men but women, in an advanced period of civilization, should have made the carnage of men their national amusement—that all this should have continued for centuries is one of the most startling facts in history.' [1]

The visitor to Pompeii can gain a good idea of the gladiators and their armour, and of the various kinds of wild beasts thus exhibited, from the frescoes on the tomb of Anicius Scaurus which stands outside the gate leading to Herculaneum.

THE AMPHITHEATRE AT POMPEII

This is probably the oldest in Italy, and was built in the reign of Augustus by Vulgus and Porceius, who also erected the small theatre. It lies in a great hollow that was dug out of the earth, and at first—before the stone seats were made—the spectators sat on the open ground. The arrangements for the spectators, which were made later, are almost exactly the same as those in other amphitheatres.

At the top of the building there was a wide terrace, and between this and the highest seats was a gallery

[1] Macaulay.

which would be reached from the outside. It was divided into boxes which, according to the decree of Augustus, were reserved for the women. There was the usual platform for the special seats of the senators, priests, and magistrates who provided the show. On the top of the lowest row was an iron grating to protect spectators from any of the wild animals who might try to escape from the arena.

The Pompeians were too poor to provide underground chambers where the wild beasts might be kept, or the costly decorations of the other amphitheatres. The building held as many as sixteen thousand spectators, and there were passages leading to the arena from the outside, and through these the wild beasts and gladiators must have entered after the spectators were seated. The seats were all numbered and a programme of the performance was sold before the combats began.

When the amphitheatre was first excavated there were found some curious paintings—one of a tigress fighting with a wild boar, and another of a stag chased by a lioness—but all have now disappeared.

BASILICA

In the earliest times business and recreation of all kinds were carried on in the Forum, but in later times it was found more convenient to provide theatres and amphitheatres for games, and markets for those who bought and sold. Vitruvius, a Roman architect of the time of Augustus, laid down the way in which they should be built, but his rules were not always followed.

Basilicas were usually rectangular in shape and were divided into three or five divisions by rows of columns that ran down their entire length, and above these were often galleries. They were both market and court of justice. Opposite the entrance was a seat on which the president sat, with seats on either side for his assessors. The roof was usually of wood, though in later times of concrete, and the building was lighted from above by a clerestory. The apse was cut off from the rest of the hall by a low railing, and the door was paved with coloured marbles and the interior adorned by paintings and statues. The arches were often covered by a flat roof on which the spectators could walk.

The Basilica at Pompeii was founded before the colony was sent by Sulla, as we may see from the tufa used in its construction and the early style of its decorations. The influence of the Greeks may be seen in its construction, as it is rather longer than the Italian form of basilica. No building can give us a better idea of the skill of the Roman builders than the main hall, which has all the grandeur of a temple. It is absolutely the oldest and most complete example of its kind.

The large hall is divided by twenty-eight great Ionic columns into a nave and two aisles: there is a gutter at their base and a cistern which must have been connected with the water on the roof. The front of the entrance hall from the Forum and the principal entrance consisted of five doors between six tufa pillars. From this a few steps led into the great hall with its two rows of Ionic columns which divided

the building into a nave and two aisles in the usual way.

The colonnade at the side had two storeys, the lower with half-engaged Ionic columns and the other forming a gallery with windows between every two of the small pillars. This gallery was probably used by the spectators, and was reached by a staircase outside the building. It had separate seats for women and men. Instead of the usual apse was a small elevated room at the end facing the entrance, where stood the seats of the *duoviri*, who decided the legal questions, and above it an upper floor which was probably only decorative. The litigants stood on the floor between the steps.

Underneath was a cellar, lighted by two holes in the roof and entered by stairs, where treasures were kept or prisoners detained. The Basilica was adorned by statues, of which fragments remain, and there were further all sorts of inscriptions on the walls—verses from the poets, complaints of the administration of justice and abuse of the judges themselves. The Basilica was closed at the end of the day and was probably placed under the care of a night-watchman. It is impossible to speak with certainty about the roof. The general opinion is that the nave and aisles were all covered by a roof of the same height, in which case the water from the aisles must have flowed into the cistern outside the building. Others, however, think that the nave, which was older than the aisles, was open to the sky, while the aisles had roofs.

The oldest churches at Rome and Ravenna consisted of a nave and two aisles separated by long rows of columns which were often taken from the old temples. It was thought that some of the Christian churches

had been civil basilicas converted from secular to religious uses, but this was only the case when private basilicas in villas or palaces were handed over.

BATHS

The Romans had always in the very earliest times used baths for the sake of health and cleanliness, but they were at first of the simplest kind. The private bath of the elder Scipio, says Seneca, was in a room that was small and dirty. The public baths were plainly and scantily furnished and were used only by the poor.

Gradually the buildings became more magnificent, and even the emperor himself frequented them. A Roman used to go to his bath just as a man in our own day goes to his club or gymnasium, and regarded it as a daily necessity rather than a luxury. Even in small towns the baths were often surrounded by gardens where opportunity was given for various athletic and manly exercises, and where it was possible to listen to the lectures of philosophers and the recitations of poets. For this reason students did not like living near the public baths; Seneca complained of the noises that he heard—the groans of men going through their exercises, the noise of a game of ball, the cries where a thief is caught, the clatter and splashing of the bathers, and over all the raucous voices of hawkers who were selling cakes, sausages, and sweetmeats.

The Romans were so fond of bathing that it was not uncommon for the emperor or rich citizens to present baths to the people or to leave money in their wills to pay for them.

Besides these ordinary baths, the Romans knew and availed themselves of the medicinal power of mineral springs. Many inscriptions tell of successful cures, for the use of such baths was a favourite prescription of the ancient physicians. These watering-places, like those of modern times, were frequented by both the sick and healthy.

The general arrangements in the Italian baths were the same in all, though the great Roman establishments possessed in addition many rooms for lectures and recitations, halls for gymnastic exercises and for games, beautiful porticoes in which to promenade and talk, and even libraries for the studious. Many of these halls and rooms were ornamented by beautiful frescoes or cased by bright marbles, and often filled with exquisite copies of the masterpieces of Greek sculptors. The floors generally consisted of black and white marble or coloured mosaics.

After taking his ticket from the keeper in the porch at the entrance, the bather first entered a large court, surrounded by a colonnade, where he might spend his time in exercise or games. If it were hot he might take a plunge in the open-air swimming-bath, or, if not, converse with his friends or listen to a poet reciting his verses among the gaily-coloured flowers of the court-yard. When tired of this he would enter a spacious hall, the *apodyterium*, or undressing-room, where he took off his clothes, placing them in a niche about his own height or in a wooden locker.

He then went into the *tepidarium*, which usually contained no water but was a small room warmed to a moderate temperature intended to prepare the body for the great heat of the vapour or hot bath.

The bather then passed through a door into the *caldarium*, a very hot room containing at one end a round bath which could be used by several bathers at once. At the other end was the *labrum*, a marble tub holding cold water which was poured over the head before leaving the room. In the bathing establishments at Rome there was sometimes a sweating-room with no bath, but this was not found in the old baths at Pompeii. It was called the *laconicum* because the Lacedaemonians are said to have invented the vapour bath.

Probably most of the bathers did not enter the hot-water bath but seem to have contented themselves with producing perspiration by means of the hot and dry air. Those who sponged themselves with the warm water were usually, as Pliny said, in bad health. The others used a sort of comb called the *strigil*, generally of bronze, with which they were scraped by their slaves; while those who owned no slaves performed this operation themselves. All the rooms in early times were heated by braziers, and in the Forum baths at Pompeii the *tepidarium* was still heated in this way. In later times there were hollow spaces under the floors and flue-pipes up the walls, through which the hot air circulated. The furnace-room situated near the *caldarium* served to heat the baths both for men and women, when they had separate establishments. It had three coppers which contained the hot, tepid, and cold water. The copper that supplied the hot water was placed immediately above the furnace and was connected with the bath by pipes. In this way an abundant supply of water was assured.

After being scraped, the bather returned to the

tepidarium, and then went into the cold-water room (*frigidarium*), where he took a cold plunge or was simply sprinkled with cold water to avoid catching cold when he left.

After the cold bath he was thoroughly dried with cotton or linen towels and was finally anointed with perfumed oil. A great many bathers dispensed with the hot bath and were content with taking exercise in the *palaestra* before the cold plunge.

The time for bathing was generally the afternoon, as the Romans did not wish to bathe after a meal. The charge for admission was made as low as possible, and Juvenal says that boys under fourteen paid nothing. Strangers and foreigners too were often admitted without payment. The baths were usually closed at five, although a number of lamps that were found in one of the baths at Pompeii show that they were sometimes open after dusk.

In early times the Romans were a simple and pure race, and were very careful to prevent abuses. Men and women never bathed together, and even a father did not bathe with his grown-up son. There were generally separate baths for men and women. A consul's wife at a small town in Campania is said to have turned out all the bathers that she might bathe in the men's baths which were more convenient. The custom crept in, however, of men and women bathing together, though some of the emperors forbade it. Yet, despite possible abuses, the baths must have been a source of pleasure and delight to the citizens of an Italian town.

Stabian Baths

The Stabian baths are situated at the north-west corner where the Stabian Street crosses the Via Dell' Abbondanza. They are theoldest baths in the town, having been originally constructed in the second century B.C., though they underwent extensive repairs and received several improvements after the earthquake of A.D. 63. Originally the various rooms were heated by braziers, but as the citizens became fonder of warmth and comfort a system of central heating, such as we have described, was introduced and the *caldarium* and *tepidarium* were supplied with hollow walls and pipes. The walls were painted with architectural designs, and benches were supplied for the bathers, and lockers for their clothes. The *frigidarium* received its light, like the Pantheon at Rome, from a small hole in the roof. The walls were painted to resemble a beautiful garden—' the eye wanders among trees and shrubs, catching glimpses of birds overhead of statues and vases here and there in the midst of green foliage, and of jets of water falling into circular basins. The blue dome is studded with stars.' There was a large *palaestra* for gymnastics and games, and a skittle-ground : some balls used in this game, which probably resembled our ninepins, have been found close by. The keeper of the baths had a special room with windows looking into the court, and one of the braziers used before the introduction of central heating was found here. A long passage led to the women's baths, which are much the same as the men's, except that they had no cold-water bath. The rooms were heated in the same way, and, as is generally the case, were badly lighted.

The Baths near the Forum

These baths in the Via Della Fortuna were built about 80 B.C. at the expense of the town, the contract being let by the *decemvir* Lucius Caesius. The arrangements are very like those in the Stabian Baths, but the Forum baths give the impression of being the older because they lack the later improvements that the Stabian Baths possess. A curious inscription was found when these baths were excavated in 1824, which says that when the baths were to be dedicated there would be a chase of wild beasts, athletic contests, sprinkling of perfumes, and that an awning was to be provided at the expense of the town.

There was no place in these baths for gymnastics, as the court was too small, but there was a garden with benches, and a deep recess for quiet talk. Round three sides was a colonnade with benches for slaves who came with their masters. The box for the entrance money was found here, and the punch belonging to the keeper of the baths. In the passage leading to the dressing-room a number of lamps were discovered. Both the warm-air room and the undressing-room were lighted by thick glass windows, the glass from which could be removed at pleasure, and the former room was heated not by hot air but by a bronze brazier in which charcoal was burnt. The furniture consisted of three benches rather more than a foot high, resembling the forms in a schoolroom. Nigidius Vaccula, whose name appears on one of the seats, presented them to the town. Separating the niches in the wall are some curious figures called *atlantes*, from Atlas who bore the heavens on his

shoulders. The great basin of white marble in the *caldarium* was made by order of the council at the public expense.

The Central Baths

The large building at the corner of Nola and Stabian Street, had it ever been finished, would have resembled the great Thermae of Rome. At the time of the eruption the remains of the houses on the site had not been removed, and the stone blocks still lie where the workmen left them. There is only a bath for men, though it may have been intended that women should at some time be admitted. There is a great contrast between these baths and the older establishments. The various rooms had windows with large panes of glass which were so placed as to give the bathers the greatest amount of sunlight. The great *palaestra* and the furnaces were never finished.

THE FORUM

The Forum at Pompeii was originally an open space in the middle of the town. It resembled rather the *agora*, or gathering places, in the Greek cities than the Forum at Rome, which had no colonnades and was a little smaller than Trafalgar Square.

Towards the end of the second century a Doric colonnade was erected by Vibius Popidius, who was then *quaestor* or mayor of the town ; of this some three pillars have been restored and placed in their old positions. There was probably a second storey or gallery with Ionic pillars from which spectators in

early days, before the amphitheatre was erected, used to watch the games and bullfights that took place in the Forum. This was built in the tufa period, and the pillars were graceful and not unlike those in a Greek town.

At a later period the Senate began to replace the colonnade with one that was more suited to the taste of those days. It is not certain how much had been completed at the time of the destruction of Pompeii, and only a few pillars still remain. These Doric columns are coarse and ugly. The material used was travertine, and about the same time the Forum was paved with similar stone. Before the colonnade could be finished the eruption of 63 destroyed the greater part; we can still see some of the blocks and stones that were left by the workmen.

The Forum was entered from the street through an inner row of columns; the doors could be shut at night, and of course the buildings at the side could also be closed. It is probable that no carriages or chariots could enter the Forum as they were prevented by the steps and the stepping-stones in the street. Foot passengers were certainly excluded at night when the iron doors were closed. The area of the Forum was adorned with numerous statues of the emperors and of the citizens who had bestowed benefits on the town. We know too that a statue had been erected to Umbricius Scaurus, famed for his fish sauce, and another of the Emperor Claudius may have stood on the pedestal opposite the Basilica. There must also have been one of Augustus, and there were equestrian statues of other emperors and of distinguished men such as Germanicus and Drusus. On

both sides of the temple of Jupiter were triumphal arches of which one still remains, on which the equestrian statue of Tiberius may have stood. On the fourth side is a small arch on which possibly a statue of Venus, the guardian of the town, was placed.

Very few modern towns spend as much on public buildings, but the Roman depended on public life for his amusement and pleasure. 'A Roman,' says M. Simond, 'went out early and did not return until the evening repast; he spent his day at the Forum, at the baths, at the theatre—anywhere except at his own house. Here he slept in a small room without windows, without a chimney.' It was therefore desirable to spend as much as possible on theatres and public buildings, statues and paintings. There was no surer road to power and influence, either in Rome or in a provincial town, than to provide games and exhibitions of wild animals or to build a theatre.

There are no traces of a rostrum, so common in other towns, in the Forum at Pompeii, but probably candidates for office addressed the citizens from the platform before the temple of Jupiter.

When you leave the Forum and walk down the deserted streets you get glimpses of the walls, still gorgeous with the brilliant red to which Pompeii has given a name, and perhaps painted at one time with scenes from the history of her gods.

BUILDINGS ROUND THE FORUM

The sides of the Forum were occupied by buildings of various kinds, either temples or public offices. On

the north side was the temple of Jupiter. On the east were the Macellum (or market), the Eumachia, the Sanctuary of the Lares, and the temple of Vespasian. On the west was the temple of Apollo and the Basilica. On the south were three halls about whose purpose there is some doubt; one was probably used for the service of the local senate, and the middle one which was intended to be most highly decorated may have been the senate-house. Its walls were decorated with marble, and behind it was to have been a shrine which was never finished. There was a low platform in front from which a member of the council might address the people. The room close to the Basilica was perhaps the office of the *aediles*, as it would be most convenient for magistrates who had to look after the market. The third room is said to have been the hall of the *duumviri*, who sat in the apse to give their decisions on the cases which came before them. If this explanation is correct we can, as Mau says, see why this room was the first to be repaired after the earthquake of 79.

THE COMITIUM

This was a small building, probably without a roof, at the corner of Abbondanza Street, and, if the identification is correct, was used no doubt for voting at elections. The members of the Senate were nominated, but the magistrates were chosen by vote and the elections were keenly contested. When the building was erected it was the custom to speak to the electors both in the Comitium and also in the Forum,

and for this purpose two platforms were erected, one looking towards the main building and the other towards the Forum.

THE BUILDING OF EUMACHIA

The large building at the corner of Abbondanza Street, as we see it to-day, is nothing but a desolate court and gives but little idea of its former magnificence. At the entrance was a deep portico forming part of the colonnade of the Forum, and round the court was a peristyle of white Corinthian pillars. Behind this was a covered corridor lighted by windows between the columns. Only one pillar now remains, the rest possibly having been destroyed in the earthquake of 79. An inscription on a small pillar at the side entrance to the street says that Eumachia erected at her own cost in the name of herself and her son the entrance hall (portico), the colonnade, and the covered passage to Concordia, Augusta, and Pietas. Pietas was the strongest word a Roman could use to express those qualities which really make a good man —one who loves his country and his relations and shows a high sense of duty. In the eyes of the citizens of a town far from Rome, the Emperor Tiberius, who in the early years of his reign lived in apparent harmony with his mother and preserved peace and order, seemed worthy of the highest honour.

A statue of Eumachia, which is now in the museum of Naples, occupied a prominent position in the building and its place is now taken by a cast. The inscription on the pedestal says that the fullers erected

THE MACELLUM

STREET OF VESUVIUS

this statue to her memory. The building must therefore in some way have been used for their business, probably as the general meeting-place of the guild, as an exchange for the dealers in wool and cloth, and very possibly as a sales-room.

THE MACELLUM

This building was formerly thought to be the Pantheon or temple of the twelve great deities of the Italian mythology, but from the paintings on the wall and the remains of food that were found during the excavations it is now known to be the Macellum, or market, where provisions of all kinds were sold.

If had a portico of fine marble pillars and the entrance lay between two rows of shops, which are thought to have been those of the money changers. The interior court, almost square in shape, was surrounded by a deep colonnade of which only a few pillars now remain. The centre of the wall was beautifully painted in the latest style—the panels representing mythological scenes—Medea planning the death of her children, Penelope who fails to recognize her husband, Argus and Io. Above are fishes of all kinds, fowls and ducks, bottles of wine and glasses. In one little picture Cupids, favourite subjects with Pompeian painters, take the place of men and women. It carries us back, as Mau says, to fairyland—the poetic treatment of everyday life. They are celebrating the festival of Vesta or plaiting the garlands for use at banquets and for sale in the market.

In the court was a dome supported by four pillars

and underneath a shallow tank in which fish were scaled and scraped after being sold. Along the Via dell' Abbondanza was a row of shops opening into the colonnade of the market, and remains of figs, chestnuts, bread, etc., were found here and in other shops at the north.

There were two rooms on the east side of the court, in one of which fish were sold, while the other was used for the sale of sheep, as a number of their skeletons have been found there. At the east end is a chapel in which statues of Octavia, the sister of Augustus, and of Marcellus, were found, and it is probable that it was devoted to the worship of the Emperor.

The Macellum had three entrances leading from the various streets that surrounded it, and the colonnade was decorated with statues.

THE MUSEUM AT POMPEII

The museum is on the right as you come from the Porta Marina. There are three rooms, and in the first there are plaster casts of house-doors and shop-shutters, cupboards, a small window, and various other articles, also a well-preserved money-box. In the second room there are many casts of human corpses. Fiorelli was the man who first thought of running plaster into the void left by the bodies in decaying and the plaster gives the image of the dead exactly as they were when they were struck down. There are eight human figures and one of a dog. One was that of a young woman who had fled from the pitiless shower of ashes with her little treasure, which

lay beside her—two silver cups and a few jewels and silver ear-rings. Another is that of a tall man who, despairing of being able to escape, had fallen on the ground with his arms extended by his side. It is curious to see that most of them met death with their cloaks drawn over their faces, a well-known Roman custom—as Antony says in Shakespeare's play :

> And, in his mantle muffling up his face,
> E'en at the base of Pompey's statua,
> Which all the while ran blood, great Cæsar fell.

There is also a good model of a Roman villa, and a number of vases and other household utensils and vessels from the old Samnite tombs, oil lamps and bricks, and the skeleton of a little pig, together with a plaster cast of a watchdog which had been left chained at the house of Visonius Primus.

In the third room is a model of the country house at Baiae and more plaster casts of bodies.

There are also in the museum a great number of articles in terra-cotta, which the Romans used for dinner services, and many other utensils.

BUILDINGS NEAR THE STABIAN GATE

Near the Stabian Gate is a great group of public buildings of which the Doric temple is the oldest. These buildings stand on the high ground that must once have been the citadel of the city and from which there was a clear view over the great walls to the sea. In the second century B.C., when the Great Theatre and the Doric Temple had been standing several

centuries, two rows of pillars were erected on the two sides of the triangular piece of ground surrounding the temple. The base of the triangle was left as it was. At the north of the colonnade facing the street a grand portico of Ionic columns was erected, which also served as one of the entrances of the theatre. Four of the columns have recently been repaired and replaced in their old position. The enclosure is called, from its shape, the Triangular Forum, and became a kind of public park. A promenade was laid in front, and in sunny weather must have been the most frequented walk in the city. Just as the buildings round the Forum were used chiefly for business, here the people of Pompeii took their ease, taking the mild exercise which suited their climate under the colonnades or in the open air.

Near the temple was a semicircular seat which two of the magistrates had erected at their own expense, where the visitor might enjoy the lovely view of the dark blue waters of the bay, and of the terrible volcano. Near the seat there stood a lofty statue of Marcellus, the nephew of Augustus and patron of the city.

The Barracks of the Gladiators

These were originally only a covered colonnade in which the spectators at the Great Theatre could take shelter when it rained, when of course the plays could not go on. Their use by the gladiators probably began about the time of the early empire, and they may have remained here until the destruction of the city. A passage from the Stabian Street led to a series of chambers, a waiting-room, a kitchen, a room for meals.

The large open space inside the colonnade would serve for the training of the athletes for their various exercises. The trainer (*lanista*) and his subordinates probably lived in an upper storey. In the waiting-rooms the pictures of Mars and Venus and the various weapons used by the men were found. The latter are numberless and varied and include some curious armour made of horn and all the arms needed for defence or attack. One of the rooms must have been a prison, as the remains of some stocks have been found there.

In view of the decree of the Romans suspending gladiatorial fights in Pompeii and of the ruined state of the amphitheatre, it is probable that the barracks were not occupied by the gladiators at the time of the eruption, but they may have been used as a shelter by those who had lost their houses in the earthquake of 79. This would explain the discovery of the skeleton of a lady who wore a bracelet and many jewels, and of a baby who wore bracelets also, though it is possible of course that they merely sought shelter there from the shower of ashes on the last day.

The Doric Temple

At the southern end are the remains of the Doric temple, which shares with the Etruscan columns found in the north part of the city the honour of being one of the oldest buildings yet discovered in the town. The only remains are the *podium*, or platform, on which the temple stands, a few stumps of columns, some bits of the right wall of the *cella*, and some stones belonging to the altar. The date is probably the sixth century B.C. The temple was built in the Greek style as the *cella* is surrounded on all four sides by

colonnades, and was constructed of grey tufa stone, though wood was used in other parts of the building. At the foot of the temple just in front of the steps was a deep well covered with a roof supported by eight Doric columns. In front of the temple were three altars, and it is possible that three deities were worshipped here. Perhaps two of them were Apollo and Artemis, and Minerva may have been the third.

The Palaestra

In the Street of Isis, close to the temple of the goddess, is the Palaestra, or Gymnasium, which was used by the boys of the upper classes of Pompeii. It was originally surrounded by rows of pillars on every side, but when the temple of Isis was enlarged some of the columns on the eastern side were removed. The building was erected before the Roman colony came, as we learn from the inscription on it which says that Vinicius built the Palaestra with the money given to the youth of Pompeii by the will of Vibrius Adrianus. The youths, as Della Corte says, were a Roman counterpart of our Boy Scouts.

Opposite to the entrance was a pedestal on which the statue of Hermes, the patron god of athletes, may have stood. The prizes in the contests were simple wreaths, and these were placed on a stone table before the patron deity.

On the south side of the arena a statue has been found which is supposed to be a copy of the famous spear-man of the Greek sculptor Polycleitus, which is now in the museum at Naples.

On the western side were the dressing-rooms, where the boys rubbed themselves with oils and scraped off

the dirt with *strigils*. There was not the usual swimming-bath, but the athletes sponged themselves in a basin which was filled by a lead pipe.

The Great Theatre

On the eastern side of the Triangular Forum on the slope of the hill a large uncovered theatre was built of tufa in the second century B.C. after the Greek manner, which was probably the oldest in Italy. In the time of the Romans it was repaired and enlarged at the cost of two eminent citizens belonging to the family of the Holconii, who were very prominent at this period. They placed marble seats in the orchestra instead of the old stone ones, and made other improvements. The niches at the back of the stage may have contained three statues cut from the lava stone on which the Doric temple stands. The theatre, the greater part of which lies on the slope of the hill, had room for about five thousand people. Under the highest seats there is a great corridor running round the auditorium, from which the spectators could reach the places allotted them.

There were four entrances from the streets to the various parts of the theatre. By the side of the first is a staircase which led above the corridor to the inner circle or gallery where the seats were divided like the boxes in a modern theatre. This was the only part of the theatre where women were allowed to sit, a regulation which was the result of the efforts of Augustus to check luxury and the licence that was ever increasing.

In the body of the theatre not much more than a foot was allowed to each person, as may be ascertained in one part where the places are numbered. Perhaps

these particular seats, as Mau suggests, belong to some corporation that to avoid confusion used to assign places to its members by number. In the middle row of seats most of the ordinary citizens sat, usually upon air-cushions which they brought with them. The lowest row was intended for the orchestra, and here were the seats of the magistrates and the priests, who sat on the chairs of state carried thither by their slaves.

On the right and the left of the orchestra were two small platforms one of which was occupied by the giver of the entertainment, or some other distinguished visitor.

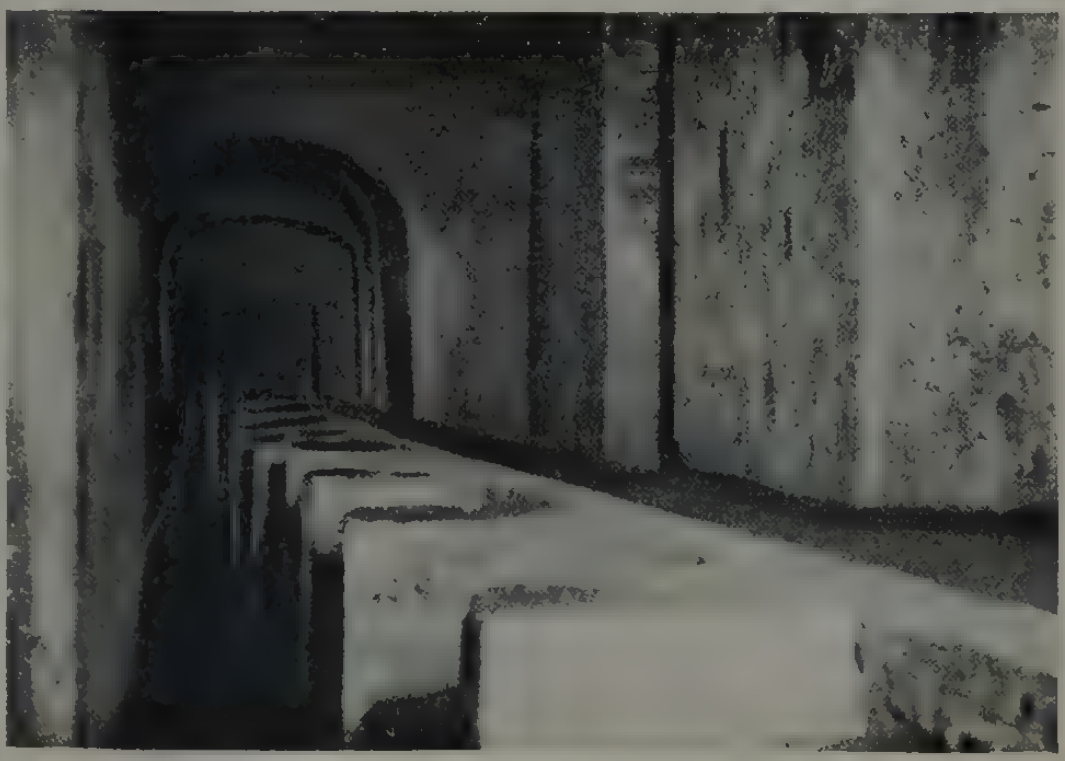
The wall surrounding the theatre was much higher than the top row of seats, and in its surface there were some rings to hold the hooks that fastened the awning. The latter was stretched over the auditorium to protect the audience from the sun. The stage was thrown further back than was usual, to allow more room for the seats and thus to increase the capacity of the theatre.

At Pompeii farces and pantomimes were very popular, and we know that the well-known actor Pylades is said to have sometimes appeared on the stage of this theatre.

The Smaller Theatre

It was the usual custom to erect a small covered theatre in the neighbourhood of an outdoor one, where performances might take place in bad weather. There were two theatres built in this way at Naples, where the Emperor Nero appeared as an actor, and where the performances were stopped by an earthquake. The small theatre at Pompeii was built in the early days of the Roman colony and is better preserved than the

THE GREAT OR TRAGIC THEATRE, POMPEII



IN THE THEATRE, HERCULANEUM

CHAPTER VII

POMPEII

Paintings—Statues—Mosaics

PAINTINGS

THE earliest Roman paintings appear to have dealt with historic subjects and celebrated the victory over the Samnites. Fabius Pictor is said to have decorated a temple in 304 B.C. Painting as an art, however, was but little regarded, and most of the specimens that have been found are either Greek or Etruscan.

A certain Ludius is said by Pliny to have introduced a very pleasing style of painting with small pictures of landscapes, rivers, and woods containing numerous little figures. The love of display peculiar to the Romans led them to collect the works of the Greek painters as ornaments for their temples and private houses. The paintings at Pompeii are really frescoes or water-colours on the walls of the rooms. After the surface had been properly prepared it was usual to make a sketch of the proposed picture and then to add the colour. When the painting was finished it was covered with varnish to preserve it from the effects of damp or heat.

Some of the paintings are mere decorations that were used instead of wall-papers, but others have real merit,

EUROPA

Mural Painting from Pompeii in the Museo Nazionale

such as those in the houses of the Vettii and the Villa dei Misteri and the country house of the Papyri at Herculaneum. It is probable that many of the paintings were the work of wandering artists who came to Italy from Alexandria, and that some were copies or imitations of Greek originals. Many of these pictures show fine harmony, delicate blending of colour, and sincerity of expression, qualities that must have characterized the lost masterpieces and cannot but give us some idea of their grandeur.

Pompeii was a small commercial town in which there was no school of art of any merit, and its workmen sought to imitate the skilled and trained artists of Rome and to copy or reproduce their works.

The famous picture of Iphigenia in the House of the Faun is a copy of the picture of Timanthes of Cydnus, and the small fresco of Medea about to slay her children is said to have been a copy of a larger picture by Timanthes of Byzantium. We are told that Julius Caesar purchased it at a great price and dedicated it in the Temple of Venus.

The copies are often well done and enable us to get a true idea of what the originals must have been.

In the oldest houses of Pompeii there is no sign of decoration, but in those of the tufa period the walls are painted to represent coloured stone or marble blocks. There is sometimes a dado at the top with little stretches of veined marble and plain columns crossing the painting, and sometimes a door is introduced.

In the second style we find the pictures in their divisions with, usually in the centre, a small temple or some figures taken from the Greek mythology, or, what is more general, a landscape. This is often seen

through an open door or a frame, while somtimes there are several landscapes divided by pillars. In the sides are often merely figures, and above various little pictures of vases and flowers. The architectural forms are real and not imaginary ; the best example is in the Villa dei Misteri.

The third style was probably taken from the Egyptians, and was a development of the last. It was called the Ornate on account of the extraordinary amount of decoration that was employed.

The last style, called Intricate, only appeared just before the earthquake. The actual pictures are very small and the forms are purely imaginary, but they give us a picture of life and add a charm to rooms that were often dim and gloomy. The walls are frequently decorated with an extraordinary number of small cupids, birds, or satyrs, as well as priests and gods.

Pictures were never framed in ancient times, but were merely a decoration of the walls. The love of these increased, and at the time of the destruction of the town every part of the houses and public buildings was covered with paintings. Many were landscapes with a few colours, but the great majority were the adventures of gods and heroes or the legends of the heroic age. Most of the larger pictures were mythological, while the smaller ones were often of fish, fowls, or fruit, or of local scenes—pictures of everyday life, of the games of the amphitheatre or of the people that the artist met in the Forum or the theatre.

The chief colours used were a yellowish brown and a greenish blue, and pictures were divided from one another by pillars of a brilliant red.

Pliny thought that the art of painting had already

MERCURY IN REPOSE

From the Bronze Statue in the National Museum, Naples
(Found at Herculaneum in 1758)

ceased to exist in his day, yet many paintings of his time have real merit. There are charming little scenes of cupids gathering grapes or riding in chariots drawn by swans—they hunt, they play, they dance—they are bakers, or cobblers, or butchers. There is a great variety of colour, and often the walls of the rooms are decorated in a variety of styles. It is a great pity that so many of these paintings are in the museum at Naples and not in their original places, but in the houses lately excavated they may still be seen on the walls.

The pictures of everyday life are of every kind—passengers in boats, driving in chariots, or riding on asses, fishermen, bird-catchers, negroes chasing crocodiles and hippopotami.

In these paintings we see the actual life of the citizens—their faith, their heroes, their drinking vessels, ornaments, and dresses. We see their birds, animals, and fishes, baskets of fruit, coins of gold or silver.

Sir Edward Poynter said that work of their early artists, though very highly finished, was done with extreme simplicity. Their art was a vivid and vigorous expression of their impressions of nature without any straining after effect, nor loading of colour, and conveys the idea of a fresh and healthy life.

Every one should see at least some of the pictures in the upper floor of the museum at Naples. It is true that many are the work rather of artisans than of artists. Yet the pictures of Briseis leaving the tent of Achilles and the one in which Chiron is teaching him while yet a boy are very beautiful: the picture too of an entire farmyard with animals, a fountain, and a

beggar, is a very curious one. There is a charming picture from Pompeii of Jupiter carrying off Europa. The god has taken the shape of a bull; Europa adorns him with flowers and at last gets on his back. Jupiter jumps into the sea and carries the girl he loves to Crete.

Another excellent one is that of the baker Paquius Proculus and his wife, where we can see plainly the intellect of the man, and his wife's delight in reading.

The worship of Bacchus, which exalted pleasure as the chief end of life, is represented in many of the pictures at Pompeii. The desertion of Ariadne by Theseus is often portrayed, and there are endless paintings of the love-affairs of the gods—of Apollo pursuing Daphne, of Vulcan and Venus. There are some large pictures from Herculaneum, among which may be mentioned one of Theseus and the Minotaur.

The painter had himself seen the peasants and workmen seated at table with their wine; he had seen, too, the soldier in his full boots saying to the host, 'Come, a little fresh water.' He had watched the gladiators go through their exercises in the great barracks near the theatre, and reproduced them as he had seen them, and as indeed they are still to be seen in the old part of Naples.

STATUES

In the earliest times we find busts of the head and shoulders, only but gradually a part of the breast was introduced and after a time the whole body.

The extreme beauty of some of the statues found in the Naples museum makes us wonder if they may not have been brought to Herculaneum or Pompeii from

DANCING FAUN

From the Bronze Statue in the National Museum, Naples
(Found at Pompeii in 1830)

Greek towns that were plundered by the Roman generals under the Republic. When we remember the fate of Greece during so many centuries it is perhaps not to be regretted that works of art were taken from Corinth to Herculaneum, for we have few original statues of the Greeks and are dependent upon copies made for the Roman market.

Statues might be effigies representing men in the costume of ordinary life, or fancy portraits, usually nude and holding a spear, such as the statue of Augustus.

The statue of Julius Caesar in the British Museum is 'a real portrait of the man as he was—a conqueror and a man of genius'.

At Pompeii there were a great number of statues both in the Forum and the large public buildings, as well as in the temples and private houses, and also numerous busts. Portrait statues are carved on many of the tombs: the best is that of Jucundus. The bronze statue of Mercury from Herculaneum is superb. There is the exquisite beauty of the god who holds a small piece of bronze, a part no doubt of the caduceus; he is tired and wishes to rest—all is simple and natural.

The old Romans were as fond of bright colours as the modern Italians, and it was the general custom to tint both busts and statues, and those found in Pompeii still show signs of this practice.

The statue of the Dancing Faun from the House of the Faun at Pompeii is particularly good; also those of Eumachia with her tranquil and sober face, and of Holconius who built the Great Theatre.

The Greeks in their statues tried to make an ideal man, but the object of the Roman artists was rather to

show him as he really was. They preferred accuracy to grace, and the busts of Cicero and Scipio are probably real portraits of these great men. The Greeks regarded man as the fairest of all earthly forms and tried to show in their statues the perfection of beauty. The marble and bronze statues in the museum at Naples that came from Herculaneum are copies of Greek artists of various ages and schools. The magnificent bronze horse is equal in beauty to the famous horses in front of the cathedral of St. Mark that the Venetians brought from Constantinople. The statues of the *Balbi* on horseback are almost perfect. The riders have no saddles or stirrups and sit firmly on their superb horses with grace and ease. The bronze busts of Archidamus, King of Sparta, and of Piso from Herculaneum are very good: the untidy hair and ragged beard of the latter remind us of Cicero's description in his speech. There are many pedestals of the various emperors—Claudius, Augustus, and Tiberius—and of town councillors in bronze or marble. The statues of the Sleeping Faun and of the Faun who is drunk are specially fine. The figure of Narcissus that was found in the house of the Casa dei Balconi shows us a boy of almost perfect beauty, and there are many other statues which were often used to decorate walls and fountains. The little bronze statue of Alexander the Great is one of the finest in the museum at Naples, and there are some very curious models of animals, especially pigs, which were offered to the household gods.

NARCISSUS

From the Bronze Statue in the National Museum, Naples
(Found at Pompeii)

MOSAICS

Mosaics were composed of small pieces of black and white marble and opaque glass or coloured clay arranged so as to form an ornamental pattern or picture.

The art is a very old one and was introduced into Italy from Babylon in the second century B.C. Mosaics were used in Egypt for pavements and occasionally for walls, and in Greece also for ceilings.

In Rome it was used for floors, and very strong joists were required. Pliny says that there should be a double layer of boards and the mosaics should be laid on a concrete or cement foundation.

The floors at Pompeii were at first merely coloured, but in the baths they were composed of cubes of marble or stone set in a yellow cement so as to form a geometrical pattern. In later times a picture was introduced in the centre of the floor, and in the space surrounding it little figures of birds or cupids or animals were often seen. There were also representations of Egyptian scenery and pictures of the hippopotamus, crocodile, or ibis. These would seem to show that the artists themselves came from Egypt. In Pompeii mosaics were very rarely used in the walls. In the House of the Faun glass cubes have been mixed with the marble ones for the sake of greater brilliance of colour. Pliny says that the most famous workman in mosaics was Sosus, who made at Pergamus the pavement that is called the unswept hall. This was carried out in such a way as to represent the crumbs and scraps that fell from the table, as if they were left by negligence upon the pavement : there was also represented

a dove drinking and other doves sitting on the brim of the vessel basking in the sun. Possibly this is the mosaic known as Pliny's Doves from the villa of Hadrian at Tivoli, now in the museum on the Capitol.

The largest mosaic was that executed for the Temple of Fortune at Praeneste, which was restored by Sulla. It is supposed to represent a festival at the time of the overflowing of the Nile. The best example at Pompeii is the famous picture of the Battle of Issus from the House of the Faun. An Italian professor remarked that even Raphael might be proud of the dying horsemen and of Alexander's Bucephalus and the wounded soldiers. In the villa of Cicero there were some beautiful scenes from comedy, almost entirely of glass, the work of famous artists.

Some of the mosaics at Pompeii were the work of Dioscorides of Samos; one of these represents four men in masks playing various instruments. The picture is composed of very small pieces of glass of the most beautiful colours and in various shades. A very curious mosaic was discovered in the House of the Tanner, in which is a skull, and below, a butterfly on a wheel. The picture is said to represent the uncertainty of life and the certainty of death.

In later times mosaics were used for the decoration of the walls of the Christian churches, and there are many beautiful pictures in Ravenna and the older churches in Rome, especially in the church of St. Paolo outside the walls, as well as in the cathedral of St. Mark in Venice. All these are imitations of the old Roman work. The range of colour in the old

A CHAINED DOG

Mosaic from Pompeii in the Museo Nazionale

mosaics was very great and was used with wonderful taste and skill.

INSCRIPTIONS

The inscriptions scratched or painted on the walls throw a very interesting light on many aspects of the public life and business of Pompeii. The notices vary considerably in workmanship, some being very rudely inscribed, while others—chiefly among the election programmes—were the work of skilled hands. A keen interest seems to have been shown in the election of the various magistrates. Guilds of tradesmen recommended their candidates, no doubt for commercial reasons, and influential men supported their friends in their candidature for the *duovirate* or *aedileship* in such notices as :

'Make Marcus an *Aedile* I beseech you.'

'Proculus get Sabrinus elected *Aedile* and he will do the same for you.'

The barbers and bakers or the inhabitants of a suburb all have their favourites :

'The worshippers of Isis request the election of Sabrinus as *Aedile*.'

Even the drunkards and the sluggards mingle in the fray.

The general merits of the candidate or his services to the city are mentioned—he is an upright judge, or looks carefully after the public money, or he has lived a blameless life. The people who asked the electors to vote for them were often careful to promise the protection of Venus to the voters.

Others of these roughly painted notices take the

place of the printed posters of our own time. Announcements of gladiatorial fights and the appearance of wild beasts are very common. Pictures of a tigress fighting with a wild boar and of a stag chased by a lioness may still be seen.

There are notices of houses to let, often for long periods. A sum of sixty-five sesterces is promised to a man who finds a copper-pot taken from a shop. An innkeeper invites guests to stop with him, promising them a good dinner and all kinds of comforts.

Many walls are covered with the scribblings of boys and girls written with a bit of charcoal or the point of a knife—the verses of Tibullus or Virgil which they had read at school, the faces of their sweethearts, or the announcement that Oppius is a thief, or a lament that their friends do not ask them to dinner. A great amount of varied information is given: there is allusion to a soldier of the 9th Praetorian legion who probably came to Rome with one of the emperors. A man records that he won money at a gaming-table without cheating. There is a washing-bill in which the prices of goods are given. One man writes, 'Hail to the man who asks me to dinner!' and 'I am sorry that you are deaf.'

The notices of accepted or rejected love are very common. Lucian tells us that it was customary at Rome to write declarations of love on the walls, and those at Pompeii are sometimes original and sometimes taken from the poets. 'He that has never been in love can be no gentleman', 'May I die if I would wish to be a god without thee', '*Peream sine te si deus esse velim*', 'My little doll who belongs to thee entirely, send me to thee'.

There are many inscriptions that cannot be quoted. Pompeii was near Naples (Neapolis) and close to Baiae, and the warmth of the air and the beauty of the valleys and the mountains inclined men to be idle, and idleness is the mother of vice, yet probably Pompeii was no worse than any other town.

benches placed where visitors might sit. It was the duty of his family to see that nothing was injured or destroyed.

Legacies were sometimes left to pay the expenses of an annual entertainment. We know from Cicero, in fact, that it was customary to wear a white garment at these feasts instead of the usual mourning.

The Romans thought that the ghost of the dead lived near the tomb and depended on his friends for some of the pleasures of his former life. The shades came to drink the blood of Odysseus' sacrifice that their life might be renewed from time to time, and with it their intellect revived. Marcus Aurelius said in his meditations: 'The end of life is the same as if a master who has employed an actor dismisses him from the stage. He has not finished the play, for God has not permitted him to do so, and God is the only judge. Depart then satisfied for He also who releases thee is content.'

The favourite place of burial was along the sides of the great roads, because burial of any kind was forbidden in a city. The best example of this custom is the street of tombs at Pompeii outside the Gate of Herculaneum, where the monuments have been preserved from mutiliation by the ashes that covered them.

On the left of the road as we go through the Gate of Herculaneum is a group of tombs extending as far as a small road that used to lead to the sea, where, close by, was the bathing-place owned by Marcus Frugi, who delighted in his sea- and fresh-water baths. According to Pliny, Frugi was one of the first to discover a hot spring that may have been at that spot.

A narrow strip of land along the roadside belonged

to the council, who sold plots, or gave them without payment in the special cases of citizens who had rendered public service.

The first tomb we see as we pass through the gate is that of Cerrinius Restitutus, a member of the brotherhood of Augustus. His burial-place was granted by the local senate without payment and his tomb is simply a low, vaulted niche.

Then we come to two large tombs made in the form of semicircular seats on which the relations and friends might sit and be near the place of the departed. The first is that of Aulus Veius who had been one of the *duoviri* at Pompeii and was in early life an officer in the army. The city gave not only a burial-place but also a tomb. The other, earlier than that of Veius, was built by the relations of Mamia, who held the position of a priestess of the city, the only high office that a woman could hold, and the place of burial was granted by the council.

A little in advance of these is a monument in the shape of an altar with an inscription saying that the senate had granted to M. Porcius a plot of ground for a tomb. This Porcius was probably the builder of the small theatre and the amphitheatre.

The resting-place of the family of the Istacidii is behind these two tombs. It is a very elaborate monument in the form of a Roman temple on a narrow terrace surrounded by a small wall. At the right is the road leading to the baths of Frugi, and after crossing the road we come to the house known as the Villa of Cicero. The first tomb beyond the villa is that of Umbricius Scaurus, and this too is shaped like an altar. The inscription which it bears says that the

Senate granted Scaurus a piece of land and contributed generously to his funeral expenses. They even voted a grant for the erection of a statue in his honour in the Forum. The tomb is engraved with scenes of gladiators and wild beasts in the amphitheatre, and this Scaurus may have shared the cost of such an exhibition, which would account for the action of the Senate. The vault where the body lay is plain and simple, with low, white walls.

Passing a tomb whose shape resembles that of Cecilia Metella in the Campagna, we come to the monument in memory of Quietus, one of the most beautiful on the road. It has a curious shape—a round tower on a high platform. He had been granted by the council the honour of a special seat in the theatre and amphitheatre as if he were a senator. The civic crown, which was made of oak-leaves and given to any one who had saved the life of a citizen, is carved at the end of the tomb. Curiously enough there is no vault where the ashes could be placed. Probably the actual tomb was elsewhere.

The tomb of Tyche is also worthy of special notice. The inscription says that she erected this monument for herself and Munatius Faustus, one of the brotherhood of Augustus and a public official to whom the Senate had granted the *bisellium* (a semicircular seat). Munatius may have been the husband of Tyche. On the tomb is her portrait, and on one side a curious picture of a Roman ship. The prow ends in a swan from which a flag is hanging; there is another at the mast's head. The sail is being taken down, the ship is going home; the tossed ship of life is passing into a quiet haven. As Cicero says: 'The nearer I am to

TOMB OF THE PRIESTESS MAMIA

TOMB OF CAIUS VESTORIUS PRISCUS

death, the more I feel like one who sees land and knows that he will soon enter the harbour after his long voyage.' Urns containing a mixture of oil and water were found in the funeral vault. These are remains of the libations which the relations of the dead poured on the ashes as a last token of their love.

The last tomb is generally called that of Vibius Saturninus and was probably, as the inscription seems to say, erected in his honour by the freedman Callistus.

Passing to the tombs on the right of the Herculaneum road between the gate and a small road that led to Vesuvius, we find that their upper portions have is most cases disappeared.

The second of these tombs belonged to Terentius Felix, to whom the Senate had granted not only the land for the tomb but also a sum of money towards the cost of its erection. It has the form of a Doric temple, and the urn is made of glass.

The sixth is the Garland Tomb, which has the form of a temple, with bunches of leaves and flowers hanging between the columns in the walls. There is no vault for the urn.

Next to this are the remains of a tomb which originally had the form of an altar. In the vault a number of urns were found, one of which from its colour is called 'The Blue Glass Vase' and is second only to the famous Portland Vase in the British Museum. The vase, in the shape of an *amphora*, or wine jar, is dark blue, and is covered with designs in which, near the bottom, sheep and goats may be seen feeding; there are also boys carrying bunches of grapes to be pressed. The scene probably represents a festival of Bacchus. The tomb may have belonged

to the villa near by, which had a large garden and a pavilion.

On the other side of the road to Vesuvius are several unfinished tombs. These were built for children and the ashes were placed in urns in the earth under the bottom of the niche. There are two inscriptions : one to the memory of Velasius Gratus, who lived twelve years ; while the other just says '*Salubrius puer annos VI*' ('The boy Salrius died at the age of six').

The tomb of Libella is a beautiful travertine erection of the altar type. Libella had held high office in the town, and his son, though only seventeen, had been a member of the local council. The tomb is simple and is built in the form of a pedestal of a column.

The tomb of Labio, who had been a magistrate and a censor, was erected by the freedman Mimomachus. Its shape resembled that of the Istacidii, having a second storey in which statues of the family were placed, and standing on a lofty platform.

The tomb at the end belonged to the family of Diomede, who lived in the villa across the road. It stands on a platform above the level of the footway. The funeral columns to his son and daughter are near.

Behind is a large tomb to Arria, the former mistress of Diomede, who himself had once been a slave. In front of the tomb intended for Diomede bunches of rods with fasces were carved. These were symbols of the power held by the highest officers of state, but here they are a rather empty piece of vanity, for Diomede had only been the magistrate of a suburb and had no power of life and death.

Beyond these, towards the right, were some old Samnite tombs containing coffins wherein the bodies

had been buried, a practice which by the time of the early emperors had been largely superseded by cremation.

Very few of the tombs that must have existed along these roads and in the Stabian road also have been excavated, but the tombs that have been found are mostly in the form of semicircular seats like that of Mamia. There is near the Vesuvius Gate the tomb of Asinius Primus, shaped like an altar, with, on one of the walls, a curious picture of six people at a funeral feast. Three slaves are bringing food and drink, and on a small wall near is a picture of the flasks, cups, dishes, and spoons that were used.

The poor of Pompeii were generally buried, possibly free of cost, in the strip of land outside the city walls.

There were also buildings belonging to associations of tradesmen or clubs or sometimes to companies, who built them as a speculation, and charged for the right of depositing the ashes of the dead in them. These were usually square or oblong buildings whose sides were pierced with small cells or niches of much the same shape as the recesses in a dovecote, into which were placed jars like flower-pots, containing the ashes of the deceased. They were very skilfully arranged so as to get as much room as possible and to avoid the expense of buying more land; they were used for dependants and slaves, although many of a higher class, like the librarian of Apollo's temple on the Arintini, were sometimes buried in this way. They were called *columbaria*, and one of them was discovered at Herculaneum. The little pigeon-holes had concave lids of earthenware inside, and round holes in which the ashes

were placed. The names of the deceased were painted or engraved on marble tablets under or above the niches, and the walls were covered with all kinds of pictures.

There was also a cemetery near the amphitheatre, where the urns were mostly buried in the ground and a small stone placed to mark the place of burial. Several tombs were found beyond the Amphitheatre in 1886. They were large and stately and were obviously those of rich people, though the material was stucco instead of marble. The best is that of Diotius, a freedman whose monument resembles an arch, and a tomb near has four Corinthian pillars and an oblong door in the middle of the first storey. It is curious that on this tomb graffiti were painted, about the gladiatorial fights ; also notices of election campaigns.

THE NEW EXCAVATIONS

In antiquity the Strada dell' Abbondanza was one of the most important shopping streets in Pompeii, and to the present-day visitor it is the most interesting, being the scene of the latest excavations. It runs right across the city from the Forum in the west to the Porta Urbulana, which has not yet been excavated, in the east. The new excavations, which commence where the Vico de Tesmo crosses the Strada dell' Abbondanza, have been continued along the latter street to within about a hundred and fifty metres from the Porta Urbulana.

The primary purpose of these excavations was to restore the house fronts, with balconies and second

storeys if possible, to something like their original condition. At present the excavations are being pushed no further along the Strada dell' Abbondanza, but the *insulae* to the south of the road are being excavated one by one. Great care is taken to leave in position the things which are found, and in some cases it has been possible to make plaster casts of wooden objects, e.g. doors, roots of trees which were destroyed at the time of the eruption or have perished subsequently. For the light they throw on the everyday life and surroundings of the ancient Pompeians these excavations well repay a prolonged visit.

We enter from the east, and on the right we see the *fullonica* of Stephanus (Reg. I, In. 6, No. 7), a fuller's shop with the wash-basins and press intact. The processes used in cleaning clothes are well illustrated here. In the rear of the peristylum we see the small vats in which the garments were soaked in water and alkaline earth ; near them are four large basins for washing the clothes, and at the entrance to the shop is the press in which they were folded after being dried. The rooms opening off the atrium, which contain well-preserved wall paintings, were probably used as showrooms and storerooms for the cleaned garments. In the workshop there is also a small kitchen with a fire-place and many bronze vessels hanging on the wall or on the hearth, including an iron gridiron. Near the counter and the half closed door were found the skeletons of several people who had taken refuge there. If we pass down the lane at the end of this house and turn to the right at the bottom we come to the house of Lucius Secundus.

At Number 4 there is an interesting house which has

not yet received a name. It is worth a visit on account of the beautiful paintings that are found on the oval ceiling of a small bedroom. They represent scenes from the last books of the Iliad—the sad death of Hector and the savage treatment of his body by Achilles, the visit of Priam to the camp of the Greeks to beg the body of his son, and Achilles' pity for the old man kneeling at the feet of his son's destroyer. Although only twenty out of the original sixty paintings still survive, they form one of the richest series in existence of the Trojan War. In a bedroom are the remains of a bed. It occupied the full width of the end wall of the small room, with what appears to be a wooden head and foot-rest built into one of the side walls.

Number 3, a shop, with a room behind, belonged to Verus who was a coppersmith and land surveyor. Several curious objects belonging to his work were found here. There was a lamp which served to light his office, and many bronze articles which had been brought in for repair. Sn. Della Corte succeeded in putting together the eleven pieces of iron and bronze which made up the old measuring instrument which was used by land surveyors: the reconstructed instrument is in the National Museum at Naples, and a facsimile may be seen in the National Science Museum at Naples.

An election notice on a pillar near the door of Number 2 shows that the house was inhabited by Carus. His name also may be seen on the walls of his nearest neighbour Proculus. There are two shops near the door, with rooms behind in which the owner slept. Going through the door and passage we reach the

atrium, and passing into the peristyle we descend by a small staircase into the *cryptoporticus*, a vault under the ground which received the light from the garden through the small window beneath the ceiling. It was beautifully decorated by pictures illustrating the Iliad. The north end had been made into a wine cellar, and the rest destroyed to enlarge the garden.

The dining-room is worth seeing as it has a vaulted ceiling in which female statues are used instead of pillars. In the court of the *cryptoporticus* were found the skeletons of several people who had fled there for shelter during the eruption that overwhelmed the city. The roof has been decorated with the old tiles. One of the dining-rooms is adorned with pictures of Bacchus and a nymph. On the walls of the garden we may see paintings of wild beasts chasing one another, and scenes from the Nile of pygmies in a ship, and various animals—the hippopotamus and crocodile. Several articles were found in the house, including a circular table and a razor.

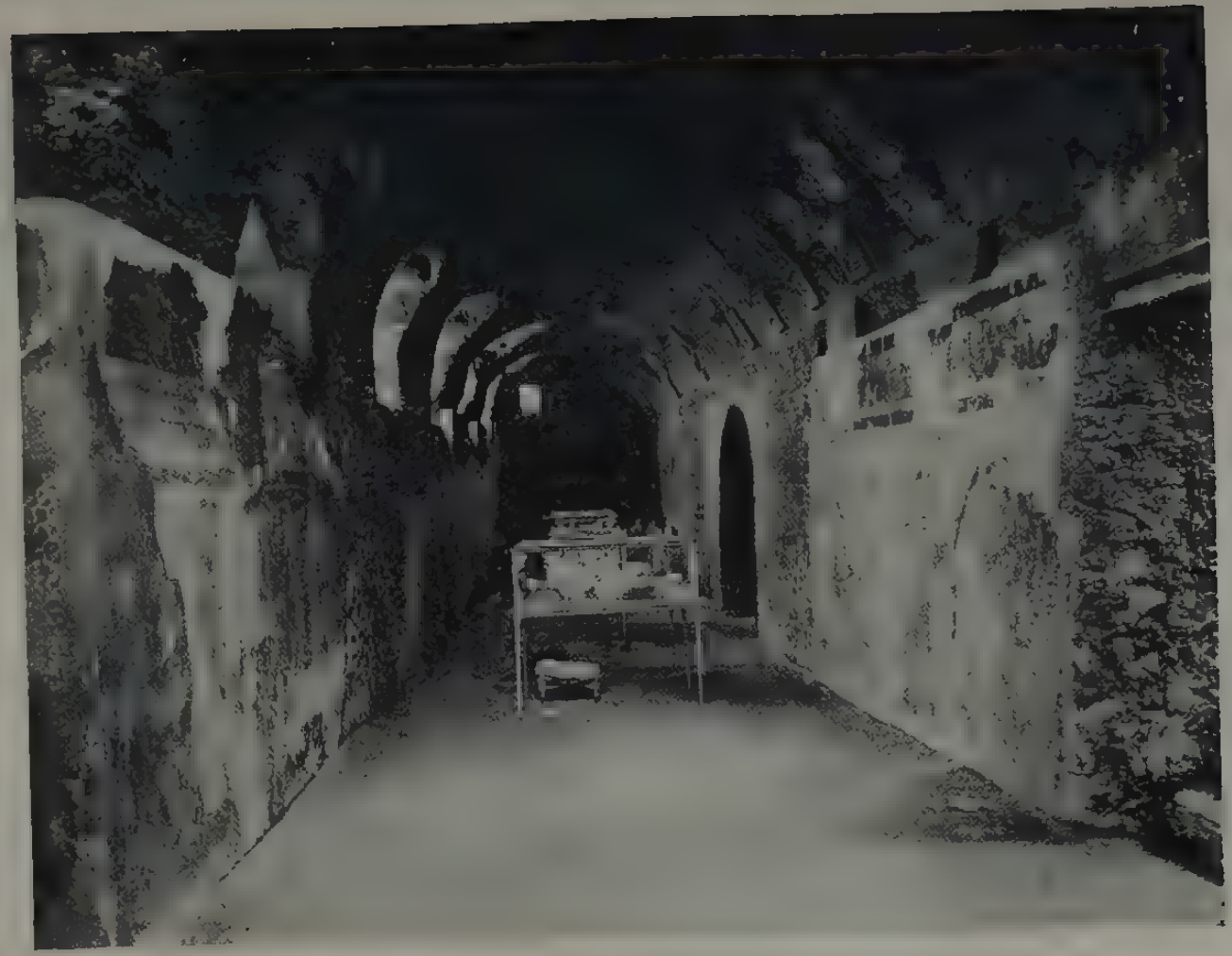
The lane between the *insula* (*VI*) and the next is of special interest. Remains of door-posts at either end show that it was intended to be closed at will. It contains only one other opening, and this, situated at the east side, led into the cellars of the first house on the next *insula*. The lane was clearly a private road affording approach to the back doors of two large dwellings and allowing supplies to be conveyed to a cellar without the necessity of carrying them through the front part of the house.

The proprietor was Paquius Proculus, as the graffiti on the façade of the house indicate. His initials were found on a wine-jar which was discovered

in the cellar under the peristyle. Paquius was a popular candidate for municipal office and after one of the elections a supporter wrote on the wall that all the Pompeians had voted for him. The house is noteworthy for its excellent mosaics and for the partial restoration of the upper floor. In the entrance is a painting of two gladiators on foot and two on horseback, one of whom is said to represent Spartacus, the great chief who brought Rome into such peril.

Passing by the houses which form the next part of the *insula* and turning to the right along the street which crosses it we find at Numbers 11 and 12 three doors all leading into different parts of what at the time of the eruption formed a single dwelling. Originally Numbers 11 and 12 had been separate houses, but after the alteration Number 10 was disused and firmly barred; a plaster cast of the cross-bar and supports may be seen in position. The gallery over Number 10 is in architectural harmony with the opposite side of the Strada dell' Abbondanza (Reg. IX, In. 12, Nos. 1–4, In. XII, Nos. 1–4), where no such organic connexion is found. The articles found here and the interior arrangements of the house throw a very interesting light on a real Pompeian's daily surroundings. At the end of a narrow room which opens off the atrium of Number 10 is a bronze wash-basin which was filled with water from a rain-water tank situated in a small yard behind. The furnace for heating the water is near the tank.

In the atrium of Number 11 was found the life-size statue of a young man which is now in the Naples Museum. This is only the second bronze found in Pompeii, the first being the Apollo discovered in the



CRYPT PORTICO—NEW EXCAVATION

Casa del Citharista. The use to which it was put is specially interesting—the young man carried bronze lamps in his hands and performed the function of the modern chandelier. The mosaic of the *triclinium* is an excellent piece of work of geometric design, and at the end of the portico which runs along the front of the *triclinium* is a well-preserved shrine of the gods of the household. In the garden, the third main division of the property, the chief feature is the summer *triclinium*. The sides of the couches are covered with painted scenes of Egyptian life in which naturally the Nile plays a prominent part, but they are not of artistic value. Those in the garden and portico, though not by great painters, are interesting because they are clearly designed to give a vista: the one from the *triclinium* appears the best.

In In. VIII, Number 2, another wealthy man lived, P. Cornelius Tages, who owned several small houses on the east side of the block (Nos. 10, 11, 12). The statue in the atrium of Number 11 is very fine and may have been painted by some great Greek artist of the day.

At the corner of the block is a public altar in honour of the Lares. The crossing of two streets was considered sacred to the Lares, who protected the houses of the town.

In the *insula* at Number 1 we see a court of magnificent squares of coloured marble, and an upper storey well preserved.

In In. III, Number 1, was found the skeleton of a woman who was trying to escape with a magnificent store of jewels. The narrow street to the south, like the one adjoining the house of Paquius Proculus, could be closed with a door. At the side entrance to

it is a water-tower with a reservoir of lead at the top, from which the water was drawn off into private houses.

At In. V, Number 3, is a tavern that was let by the owner of the large house Number 2 to his neighbour Athlictus. Nothing remains of the wooden counter, but there are some curious inscriptions—'Euporus and his friends were here to dine', 'Goddess, I do not wish to sell the dinner'.

Number 4 was originally part of the dwelling of Loreus. The usual bronze bell was found behind the door, and at the left of the entrance, where the excavations have ceased for the present, were found the skeletons of four fugitives who were suffocated in their flight when carrying a number of silver and bronze coins and several curious objects.

Number 2 is the grand house of Loreius Tiburtinus. A painting on one of the fountain basins suggests that he was a worshipper of Isis; the picture represents a priest, possibly an ancestor of Loreius, dressed in the long white robe of the Isis cult and holding the *sistrum* in the left hand. At the back of the house was a long pergola or cloister, the pillars of which remain, at the end of which was a cascade. Loreius used to have supper on warm evenings at the table near the water. Outside the house was a large garden in which were a fountain and a small temple. Plaster casts of the roots of trees and wine-jars buried in the ground are other interesting features.

Near the amphitheatre was discovered a large quantity of ancient bones of all kinds, which may indicate that here was the site of an old cattle market. Della Corte suggests that the beasts sold in the amphitheatre were kept here, but until the entire

district has been excavated we cannot fully decide. The whole group of buildings here is said to have been excavated and filled up again in the middle of the eighteenth century. The block was known as the Praedia Juliae and contained a gymnasium which held a fine bath and a large garden, with many fountains and fields for games, and belonged to the aristocratic Juvenes Venerum Pompeianii. It had also a small temple of Venus, the property of the Juvenes, and a chapel of Isis, and a lodging-house for athletes who visited Pompeii.

If we now cross the street we come to the shop with a small back door belonging to Pascius Hermes. In a narrow lane between the two blocks of houses is the entrance to the house of Pinarius Cerialis, which has some fine wall paintings and a number of other objects. The house near Number 2 probably belonged to Arrius Crescens, and had a good wine cellar and many bronze vessels and works of art. The lattice doorway across the first is a replica of the original. An excellent private bath and a garden with plaster casts of the roots of trees, may also be seen.

In. II, No. 3, was the school for the upper classes of Pompeian boys. Its front was decorated with pictures of armour and of the wreaths given to the victors. The arms and gymnastic apparatus were kept in here. This school was the one alluded to by Senor Della Corte in his *Juventus*, but it is quite possible that there were more than one in the town.

In. 2–1 was the house of Trebus Valens, a member of a powerful family, and an active participant in the municipal elections. On the façade are notices of gladiatorial fights, a quotation from Virgil, and many

election posters. The house had a number of magnificent rooms, including a *tablinum* with some edifying verses painted on the wall.

At In. XI, Number 2, we find a hot-food shop restored almost entirely to its original condition and with all its furniture in position—wine-jars, lamps of all varieties, and a small furnace at the inner end of the counter on which stood the kettle. The latter at the time of the eruption had become hermetically sealed, and when opened still contained water that had been there through the centuries. The shop was tenanted by a lady named Asellina, and the names of other girls of doubtful reputation who frequented the place may be seen painted on the façade.

In Reg. IX only the fronts of the houses have been excavated. There are some fine paintings of Aeneas and Romulus. Aeneas is flying from Troy with his old father on his back, while his little son holds his hand. There is an inscription on Number 2 : '*Cano non arma virumque*' ('I do not sing of the arms and the man').

In In. II, Number 1, was a *compitum*, a place where two streets cross one another, which was considered sacred by the Romans. There were usually situated at such places, as we have already seen, statues of the great deities and of the Lares with a serpent. At Reg. IX, In. 7, Number 1, were pictures of Venus, the patron goddess of the city, and Bacchus wearing a beard. In. VII, Number 9, was the house of Montanus, where his friends came to play chess ; and in the last days of Pompeii these chess players formed a political club to support a distinguished neighbour L. Popidius Amplicitus and his candidature for office.

CHAPTER IX

HERCULANEUM

History—Buildings—Excavations

HERCULANEUM is situated at the foot of Vesuvius, about five miles from Naples by the coast road on the western side of the bay, and close to the sea which at the time of the eruption came up to the walls.

Strabo describes it as a foreland jutting out into the sea which caught the south-west wind so as to make it a healthy residence, and Sisenna says that Herculaneum stood on a hill close to the sea between two rivers.

It was one of the many watering-places where the Romans used to escape from the crowded streets and the smoke, dust, and clatter of Rome. But Herculaneum was not only a watering-place ; the houses by the sea were crowded with sailors and fishermen, whose fish-hooks and wooden floats were found by the excavators of the last century.

HERCULANEUM AFTER THE ERUPTION

The Emperor Titus seems to have done all he could to help the homeless citizens after the eruption, as he did at Pompeii. Sisenna says that 'in these terrible calamities he displayed not only the anxiety of a ruler

but also the sympathy of a parent'. It is nearly certain that a village grew up on the site of the old town, but in the Middle Ages it had been almost forgotten. In the seventeenth century considerable portions of the old ruins appear to have been visible, and in 1689 some ancient monuments were accidentally found at a great depth. In 1706 the Prince d'Elboeuf came to Naples with the Austrian Army and is said to have bought some land for a villa on the sea-coast near Portici, and while he was searching for antiquities he came upon the stage at the back of the theatre.

Several beautiful country houses between the palace at Portici and the sea were also found, and many were examined and again buried. A few others appear to have been accidentally discovered, though none of them were really explored, and there are stories of old women and farmers who found money and pieces of old statues.

The excavations were resumed by order of King Charles III of Naples, and some very important discoveries were made, as not only was the rest of the theatre laid open, but a large building that is now called the Basilica was brought to light, and a great number of temples and private houses explored.

These excavations were carried out by military engineers who had little or no knowledge of Roman houses or works of art, and were conducted in a very rough and ready way. A shaft was made in the soil, and from this tunnels were made in various directions, and any works of art that were found were removed. The cavities were then filled in with loose earth from older diggings, and became a danger to the houses which were built over the ancient city, and naturally

complaints were made. Statues, pictures, and mosaics were removed with fair success in the circumstances, but were not always well cared for afterwards.

The first engineer was Alcubierre, who had come with Charles from Spain—a man of considerable ability, but with very little knowledge of antiquities. An able Swiss named Weber worked under him for several years, and afterwards became his successor. Weber was a hard-working man and has left many records of his work and several plans, but seems to have had little support from those above him, and his death is said to have been caused by the jealousy of his superior. La Vega, who presided over the work in the latter part of the century, was also a man of considerable note, and made plans both of the theatre and the city; but before he could do much the work of excavation was transferred to Pompeii, where there were fewer difficulties to overcome. We owe a great deal to the valuable plans of Weber and La Vega, and though the official records of the excavations were not published a good deal leaked out, and in 1757 Bayardi published the first volume of the magnificent *Artichità di Erculano*, which gives an account of the excavations and of the bronzes and marbles that had by then been discovered.

Little was done during the time of Napoleon's brothers and generals, but after his fall the Bourbon kings of Naples resumed the work. The various houses that may be seen in the New Excavations, including several shops and inns, were uncovered under the direction of Carlo Bonucci in the nineteenth century. After a time the work slackened, as it was believed that its practical results had been exhausted. Nothing has

been done since 1908, until very recently, when the Italian Government decided to take matters in hand.

As a result the excavations are now (1929) being carried on, though rather slowly, especially in the part near the sea. Most of the money provided by the Government is naturally spent on excavations at Rome, and the Italians are not willing to accept financial help from foreign scholars. There is a very interesting story that Lady Johnson tells of Senor Boni when Sir Charles Waldstein proposed that the excavations should be an international undertaking, since it would add to the knowledge of the world. The idea enraged the little Italian. 'I can see him,' she said, 'now, stamping about his bare room and excitedly crying out: "What! He would take the hat round begging for Italy!"'

The numerous bronzes in the museum at Naples have been preserved almost in their original condition, though those taken from Pompeii have a peculiar blue tinge because of the character of the eruption.

There seems no doubt that Herculaneum was a small town situated between the slopes of Vesuvius and the sea, and that it was more like an American town than one of the old English cities. All the streets were laid out by fixed rules. A long street which passed most of the public buildings was discovered, with colonnades on both sides, and to the west was a narrower street parallel to it, with a number of streets of the same width at right angles dividing the town into equal blocks. This method is found in several old cities such as Alexandria and Antioch, but the streets are not always arranged in the same manner. At Herculaneum there was probably another street to the

east parallel to the wide central street, with cross-streets corresponding to those on the west side. This method is essentially Greek, and is said to have been introduced by Hippodamus of Miletus.

There was almost certainly a wall, as the town was often besieged. According to an inscription, Marcus Polydonncis rebuilt the basilica, walls and gates at his own cost, probably after the earthquake of 79 : yet in the excavations near the sea there is no trace of any wall, which seems to show that either there was no wall there, or that it enclosed the two harbours which Sisenna mentions. The streets were paved with blocks of lava, and the pavement was far better than that of the streets in Pompeii. The absence of ruts proves that there was little traffic, and as far as we can tell there were fewer shops. The water supply was excellent and came from the great aqueduct that supplied most of the Campanian towns.

The houses were not unlike those of Pompeii, and were built of grey or yellow tufa, without the great blocks at the angles which is common in the older houses in that town.

The ashes at Pompeii were only twenty feet deep, so that the inhabitants had time to remove the furniture and everything that was worth anything, and the marble was often taken from the walls and the statues from their niches. At Herculaneum the buildings were covered by a mass of material quite eighty feet deep, so that it must have been impossible to carry away anything except from the houses near the sea.

As far as we can tell, most of the inhabitants were able to escape, as only seven skeletons have been found,

though some may have perished while wandering outside the walls. It is said that a number took refuge in Naples, and that part of the city that they occupied was called Regio Herculensis.

The town takes its name from the hero Hercules, who is said to have rested here upon his return from Spain, and to have founded a settlement.

The earliest inhabitants appear to have been Oscans, who for some centuries were masters of the south of Italy. It is said that many centuries ago Greek settlers came to Herculaneum from Cumae where the Eubocans had sent a colony in very early times. There is much doubt as to how far Herculaneum was influenced by the Greeks. On the whole the statues and frescoes that have been found there are superior to those of Pompeii, though some of the treasures in the houses of the Vettii and elsewhere are of equal value. The whole of Campania was conquered by the Samnites, but when war began with the Romans some of the Campanian towns revolted, and gradually the whole district came under Roman rule.

During the war with Hannibal most of the Campanian towns joined Hannibal, though Naples remained faithful to Rome. After the end of the war Herculaneum adhered to Rome until the Social War, in which it joined the allies. It was captured by an officer of Sulla, and does not appear to have been harshly treated. Like the other towns it became a *municipium*, with a senate and *duoviri* and other magistrates. Herculaneum soon became of much importance as a pleasure resort, and the home of many learned men. Many country houses were built in the country round, with beautiful gardens blooming with

the olive and cypress, and scented with roses and violets, and ornamented with statues of stone and marble as in the gardens of Rome to-day. Pompeii, on the other hand, was a commercial town with a mixed population of Jews, Greeks, and Egyptians. There were many cultured men at Herculaneum who were fond of literature and art, such as the Balbi, while at Pompeii in later times the ruling class were generally business men who had little love of reading and spent their leisure time at the baths and the amphitheatre, and, if they read at all, preferred love verses and tales.

Herculaneum suffered greatly in the earthquake of 63, which, as Strabo says, brought great straits upon Campania. Strabo adds that this part of Italy had never been free from danger, though the inhabitants had no fear because they had always escaped in former times. Some effort was then made to rebuild the town, and part of the cost was paid by the Emperor Vespasian, and private people like the Balbi were eager to help, but very little seems to have been done.

The great disaster of 79 seems to have been totally unexpected, and there is still a general belief that the town was covered with lava. Herculaneum was really destroyed in much the same way as Pompeii, but with greater rapidity, and only a small part of the town is covered with the lava that came from the volcano in later times.

The general opinion appears to be that there was a brief shower of hot rain, and that the water rushing down upon the mass of earth sent up from Vesuvius formed streams of liquid mud. These, sweeping down upon the town, filled the houses and temples, and in

the course of centuries have formed a hard substance that is called tufa.

THE HERCULANEUM THEATRE

It has already been said that the theatre was accidentally discovered by a general of the Austrian Army in 1709, that the excavation went on until the end of the century, and that during that period almost the entire building was uncovered. The theatre was probably erected, or at least restored, after the earthquake, and an inscription says that Lucius Annius Rufus erected the orchestra at his own cost, and that the architect was Publius Nunicius.

The only part of the original theatre that can now be seen is some eighty feet below the surface. We go from the road into the office, and the guide takes us down a dark staircase of a hundred steps with a candle in his hand, and we reach the ancient stairs which were a portion of the upper row of seats. We enter a long and low corridor which ran round the *media cavea*, from which we pass into the various parts of the theatre and see, but only dimly, the marble seats of the orchestra and a portion of the stage, and some rooms behind for the use of the actors: but it is impossible to get any clear idea from the visit.

When it was first opened it was nearly perfect, but the excavators did great damage and 'pulled the building in pieces as they proceeded with the tunnelling'. Fortunately we have the plans which Ruggiero made, and we can imagine what it was like originally. The theatre closely resembled that

at Pompeii, but was far more beautiful, though its orchestra was narrower. Every part of the building was decorated with statues of marble or bronze, some of which were destroyed by the excavation of 1770. The pillars were beautifully painted. At the back of the stage were columns of red and yellow marble, and the walls and most of the seats and stairs were of tufa. The stage itself was a narrow platform approached on both sides by steps. Several of the grand statues that stood on the top of the *cavea* and one magnificent bronze horse, which stood near the orchestra, are now in the museum at Naples. This may give some faint idea of the grandeur of a building in which were found an incredible number of valuable treasures—silver medals, bronze candlesticks and vases.

The theatre was empty at the time of the eruption and the only person who lost his life was the caretaker, whose skeleton was found with the key in his hand.

TEMPLES

There is absolutely no certainty at all about the temples at Herculaneum, though there must have been a great number in so wealthy a town ; all our information comes from writers who had not seen them but had only the drawings of the older excavators. There are said to have been two temples in the great main street facing the Basilica, and one lower down in the same street has been identified by an inscription as that of Cybele, the mother of the gods. This was restored by Vespasian after the earthquake of 63, and had a great entrance court as well as a vaulted roof decorated

with stars of various colours, and, above, a room with a mosaic floor. This points to there having been a second storey—very remarkable, if true. A number of curious articles were found here, including a candlestick, knives, cups, and some small statues. The other temple was discovered in 1757 and is said to have had an Ionic colonnade, with a black mosaic floor, but it is quite uncertain to whom it belonged. Two other temples are mentioned, but the accounts are very vague, and it is really impossible to know anything clearly, though some writers speak of a round temple of Hercules near the Basilica, which is said to have contained a number of valuable works of art. There are also other buildings in a side street near the Scavi Nuovi which may have been temples, but were probably used as municipal offices for the meetings of the senate, and resembled those to the south of the Forum in Pompeii.

THE BASILICA

The most reliable account says that this building, which was never completely excavated, was discovered under some small cottages about the year 1739.

Cochin and Bellicard's book which was published in 1754 contained a description of it, but we gather that the designation 'Basilica' is open to much doubt. Alcutioni calls it a temple of Theseus. If Bellicard is right it was a basilica of the Greek type with no apse at the end or seat for the judge, and the floor of the colonnade at the sides was higher than the central space. The building, like the basilica at Pompeii, had five entrances, and instead of an apse there were at the

end of the buildings three recesses. The central one was oblong and contained three statues, one of which was that of the Emperor Vespasian. The two recesses at the sides had frescoes of Theseus and Chiron teaching Achilles to play the lyre, and statues in bronze of Nero and Germanicus.

There was an open court with engraved pillars, and, inside, two rows of columns. At the entrance of the inner building were five equestrian statues of which two remain of the Balbi, father and son, and are now in the museum at Naples.

Some writers think that it was not a basilica at all, but a public square, or *forum*, but it seems too small for this. The fact of the central space being lower than that of the aisles has led some to suppose that it was a *palaestra* and that the spectators stood in the colonnade to watch the wrestling in the nave.

PRIVATE HOUSES

There must have been a great number of fine houses in Herculaneum and also villas in the country around, but we have very little accurate knowledge of them except about the country house of the Papyri. It was first discovered in 1750 near the Convent of St. Augustine and in the next two years was almost completely excavated. We have elaborate plans by Weber. There is also a very interesting description of the villa written by Paderni, the Director of the Excavations in 1754. He seems to have visited it with Sr. De Petra. There were all the apartments of a wealthy man, and it had a magnificent atrium with the beautiful pictures

of the Dancing Faun and fauns playing pipes, while the peristyle had some fine bronze heads, the Amazon being the best. The *tablinum* is not in its usual place between the atrium and peristyle but looks into the garden. In some of the rooms near the *tablinum* were busts of Demosthenes and Epicurus, and perhaps Plato. Paderni speaks of the statues discovered: 'two of them are young fauns having the horns and ears of a goat. They have likewise silver eyes and each of them the goatskin on his shoulders wherein anciently they put wine through which here the water issued. We also dug out an old faun crowned with ivy having a long beard, a hairy body and sandals on his feet. He sat astride upon a goatskin holding it at the feet with both hands.'

The most famous room is the library, which is near the peristyle, and when Paderni discovered it there were hopes that he might find the manuscripts of the great classical authors, the lost works of Livy or Cicero or a play of Terence, as the library was a large one and contained nearly two thousand books. They were at first mistaken for lumps of charcoal and there was the greatest difficulty in opening them, until a monk called Piaggio thought of attaching silk threads to the end of the papyrus, by which the charred rolls were unwrapped. This was done with great difficulty, and the rolls were then found to be painted on linen. Gradually nearly all the rolls were unwrapped. When at last they could be read there was great disappointment, as they proved to be simply a collection of books on the Epicurean philosophy, three-quarters of which were written by a man called Philodemus, a Greek philosopher of no merit, though Cicero speaks highly of his

general character. They treat of such subjects as the Virtues and Vices, Death, Life and Morals, the Nature of the Gods, and a few were written by Epicurus himself. Most of the rolls have been taken to the museum at Naples, a few are at the British Museum and the Bodleian, and some are still unopened. It was, however, clear that Philodemus could not be the proprietor of a house so vast and expensive, and the general opinion is that it belonged to Lucius Calpurnius Piso, who had been a friend of the philosopher from boyhood and no doubt lived with him in this country house.

Piso had held high office at Rome, including the proconsulship of Macedonia, from which he was recalled in disgrace; and many of the bronzes and statues may have been brought from Greece. If Cicero is to be trusted, he was a man of bad morals and unpleasant appearance and disgusting habits. He speaks of his hairy cheeks and discoloured teeth and his untidy and perfumed hair.

There was no one else who was likely to store the works of Philodemus, and Mommsen thinks that he is mentioned in an inscription in the peristyle. We may hope to find better libraries when the excavations have been completed, but it is curious that the owners of the villa after Piso's death did not add any books, unless the few Latin rolls were bought in later times.

The garden was surrounded by a covered colonnade and was filled with lovely flowers and shrubs shaped into figures of animals. Beyond this was an open ground with a fine avenue of trees, a fountain and a summer-house overlooking the sea. Here was probably the reservoir that supplied the house with water.

The number of statues of bronze and marble that were found in this villa is almost incredible, and some of them are among the finest in the world.

Some country houses, which were undoubtedly the homes of wealthy men, seem to have been discovered towards the end of the eighteenth century near the royal stable at Portici and also near Pugliano.

There were also houses near the basilica and theatre, containing a number of works of art, as well as various household vessels, which were taken to the museum at Naples, and they are said to have had upper storeys and to have been decorated with some curious pictures.

A number of writers speak of a *forum*, and the building that is called a basilica or *palaestra* has been thought by some to have been the *forum*. At present it is quite uncertain where the *forum* was situated, though it must have been near the great street in the centre of the city.

LATER WORK

These are the only part of the excavations that can now be seen in the daylight, and were made in the nineteenth century by order of King Francis I in the part of the city that lay near the sea and which was only about thirty feet beneath the surface. There was a narrow street parallel to the great main entrance at Herculaneum, and a road cutting it at right angles went down to the sea. Along these roads a number of shops and inns have been excavated as well as a number of private houses, which are now hardly worth seeing as nearly everything was taken away by the first excavators. They appear to have been grander than

those at Pompeii and may have had upper storeys and balconies overhanging the streets, and continuous rooms in which were a great number of valuable statues and bronzes, a few of which have been placed in the museum at Naples. Some of the houses appear to have been arranged in a different way from those at Pompeii, but their plan is hard to understand as so much has been removed. The material used in their construction was yellow tufa or lava, often faced with tiles, while some appear to have been made of brick. The walls were decorated with pictures and the floors were paved with mosaic or marble in the same way as those at Pompeii. The shops and taverns were fitted out in a similar manner. In the steep part of the street leading to the sea the houses were supported by thick-walled underground rooms, and the whole of the sea-front was strewn with fragments of statues. Furniture was found in some of the houses, including a wooden chest of drawers. There were some large storehouses with several storeys, used by tradesmen. At the part where the excavations ceased, on account of the danger to the houses above, some small baths were discovered containing the usual rooms, including a *palaestra* surrounded by brick columns, and a small dressing-room with a stone shelf for clothes and a white tessellated floor.

Of the houses which line the road the best is the House of Argus, which was discovered in 1868 and had all the usual rooms and a large garden in the middle of a peristyle of many pillars, on which were faint gleams of red and blue colour. It is famous on account of the fine frescoes found in the *triclinium*, including one of Argus and Io, from which the house takes its name.

There used to be a second storey, which has been destroyed. This contained the slaves' bedrooms and rooms for storing fruit and vegetables. The house had a second peristyle, where several busts were found, and the remains of the food from the storerooms—cheese, rice, beans—can still be seen in the museum at Naples.

The House of Aristides is next to this; it has a dining-room with the remains of an old fresco representing the Sacrifice of Iphigenia, and the well-known picture of Perseus slaying the Gorgon. Many of the rooms are good, and there was a garden which has not been excavated. There were steps leading down to the sea.

The House of Galba is so called because it had a silver statue of that emperor in one of the rooms. It has a fountain in the middle of the *impluvium*, and when it was first excavated some wooden beds were also found.

On the opposite side of the street may be mentioned the House of the Skeleton, which has received its name from a skeleton that was found in one of the bedrooms. It has a peristyle with blue walls and a small room with a marble fountain, which was probably a *nymphaeum*, though such a room is usually found only in the public baths, where it was a cool and pleasant room to sit in.

The House of the Genius has a small atrium and a garden in which is the original fountain and some remnants of an old wall.

RECENT EXCAVATIONS

The excavations have lately been renewed, and the Commune della Sera has received from Naples a

detailed account of the latest discoveries at Herculaneum. One of the biggest and most beautiful houses excavated is that of the Charred Partition, so called because its spacious hall is separated from the *tablinum* by a charred partition. This partition, which has been completely reconstructed and enclosed in a glass case, has its brass ornaments intact. Two bedrooms were discovered in this house. One of them is adorned with a geometrical mosaic pavement and a marble table against which a statue of Paris is leaning. In a corner of the other bedroom are the remains of a big wooden chest of drawers and the complete frame of the bedstead. Various important statuettes were found. Not far from this house another one of sixteen rooms on two floors was brought to light. On the upper floor two small bedrooms have frescoed walls, and the objects found in the rooms are in good preservation, among them a bed frame, two small tables, several bronze statuettes four to six inches high, pincers, small bronzes, amphoras, dice, and necklaces.

A third house of nine rooms was uncovered close by, in which the most important find was a bronze bust of natural size representing the guardian Genius of the family.

In the famous house of the Samnites, the construction of which is now being strengthened, two small bedrooms were uncovered, one of which has exquisite frescoes and other decorations perfectly preserved. In the centre of the right wall there is a painting of Venus.

Work is at present concentrated in the Temple, or Therma, which is considered the most important of the Herculaneum structures.

The excavations continue to give very interesting and satisfactory results, especially in regard to the discovery of household objects and works of art. Eleven new houses, one of which is of typical Samnite construction, have been almost cleared. In each house all statuettes, articles of bronze, and personal ornaments are placed in glass cases. They will be preserved in the house itself instead of being taken to a museum.

In one house a beautiful marble table was found with marble dice and other objects. Near by was discovered a wooden bedstead encrusted in petrified stratum.

In another house a life-size bust, beautifully worked, representing the particular genius of the family, was lying beside the pedestal on which it had stood. The decoration on the walls of the houses, especially in the atrium are well preserved. They give a helpful idea of the interior decoration.

There have been great improvements in the method of excavation and a record is kept of everything that is found.

FUTURE EXCAVATIONS

The late Sir Charles Waldstein in his able book points out the great difficulty of excavating in a proper manner, and shows how it might be done. I may mention a very few of the points which he raises, but every one who is interested in the question should read his book. He says that there should be a great number of workmen under proper supervision and that each article as it is found should at once be

handed to experts to examine and preserve, and that even the fragments of old vases shoud be kept and that there should be a proper record of everything that is discovered.

More skilful workmen should be employed, and better paid, and as much time, labour, and money should be expended as would be employed in making a great tunnel like that of Mont Cenis.

Better methods of carrying the earth should be adopted, and instead of being carried away in baskets by the workmen, carts or at least wheelbarrows should be used.

A body of scientific men should be present to examine and to report about everything that is found, and above all the records of what has been discovered should be carefully arranged and published as soon as possible.

He sums up the matter in these words: 'I repeat that our method of excavation—the equipment and preparation, the actual methods of digging, of finding, arranging and elaborating the treasures, the numbers, constitution and regular function of the staff, all require complete revision and reform.'

He considers that the excavation of the Villa Papyri should be the task that first deserves attention, as he is confident that it was not completed in the eighteenth century, and has no doubt if this were done many valuable works of art would be discovered. The same result would follow in the case of other houses whose site is known. He points out the value of monetary rewards to encourage careful digging and to ensure that articles should not be broken, and also for preventing theft, since they would exceed in

value anything likely to be given for the stolen object.

It is true that since he wrote a great improvement has taken place in the method of excavation, but, as I saw myself, much of what he says is still true.

There are many reasons why we may hope to expect the excavation of Herculaneum to yield valuable results in the future and some of these have already been pointed out. We saw that the inhabitants, who themselves had time to escape, were unable to recover what was buried on account of the great depth of volcanic matter by which the city was covered, though it is possible that something was saved in the lower part of the town near the sea. 'Thus the treasures and works of art remained buried and have not been disturbed in later times, as at Pompeii.'

At Herculaneum, also, the works of art and especially the bronzes, were, as we have seen, in a far better state. No manuscripts of any kind have been found at Pompeii, though there was a library which may possibly have been a public one. It is true that some wax tablets have been found, but these contain only the accounts of a banker; they are valuable for the light they throw on the business life of the town. The manuscripts found at Herculaneum all come from one villa; and the great country houses of the nobles who lived in the neighbourhood must have had besides works of art, libraries in which we shall hope to find some of the lost classical authors.

Nothing of this nature has been found in the numerous places that have been excavated, such as Ostia and Olympia, and it is thus of the greatest importance that the work at Herculaneum should be

continued. ' Nearly all the other cities in Greece and Italy have been plundered by barbarians and suffered wars and sieges, but the towns in Campania were buried in the midst of their life and as it were imprisoned, so that we may see them as they actually were.' We have also seen that Herculaneum was more essentially a Greek town than Pompeii, and the works of art that were found in the town show, as Sir Charles Waldstein says, ' a distinct love of Greek art on the part of the inhabitants '.

The difficulty in the way of the excavations has always been the great expense and inconvenience involved in buying the houses of Resini and Portici which would have to be destroyed. It was suggested by Sir Bryan Baker that a great part of the old city above which Resina is built might be ' tunnelled ' and excavated completely and the intervening space supported by pillars.

We should then have before us an underground city with streets and houses lighted by electric light, free from the inclemency of the weather, and representing to posterity the city life of eighteen hundred and fifty years ago. The Italian Government has always been willing to do its best, but much of the money available for excavation has been spent at Rome and Ostia, and, as has been pointed out, the Italians do not care to take subscriptions from outside sources.

The excavations are being carried on in the road leading down to the sea, and more houses have already been discovered. It would be well to complete the excavation of the country house of the Papyri, which is well known, as there are said to have been no modern houses above its site. Other country houses

might be uncovered and valuable manuscripts and works of art in this way might be given to the world.

I stood within the city disinterred
And heard the autumnal leaves like light footfalls
Of spirits passing through the streets, and heard
The mountain's slumbering voice at intervals
Thrill through those roofless halls.

APPENDIX

The Museum at Naples

EVERY visitor to Pompeii should visit the National Museum at Naples, where he may see the bronze and marble statues from Pompeii and Naples and the pictures and mosaics. It can easily be reached by the tramway or the underground railway.

The vast building was first erected for a cavalry barracks by Fontana in 1586 in the time of the Spanish Viceroy Ossuna, and was afterwards used for some time as a Law Court. When in 1738 King Charles of Bourbon thought of making a museum, in which he might place the Farnese collection and also the numerous works of art that had been found at Herculaneum and Pompeii, this building was chosen for the purpose. The various objects are so arranged that they may be seen to the best advantage.

I do not propose to describe them in detail, as an excellent guide in English may be obtained at the museum.

The collection owes much to the Bourbon Kings, who regarded it as their private possession, but it was given to the nation by Garibaldi, and his decision was ratified by King Victor Emmanuel. It contains the splendid equestrian statues from Herculaneum and Pompeii and the mosaics from both towns, as well as much of the household furniture.

The Entrance Hall contains the equestrian statues of the Balbi from Herculaneum, and in the five rooms on the ground floor full of bronzes, perhaps the finest from

Pompeii is the statue of Apollo (5630) playing the lyre, from the Casa del Cithanita, which originally stood in the market place of Sparta.

The *Room of Isis* contains most of the objects found in the Temple of Isis, which was destroyed in 63, including a picture of Dionysus pouring wine into the mouth of his panther.

In the East wing of the ground floor are marble sculptures, many of which are from Pompeii. They were originally coloured and are often copies of Greek masterpieces.

In the lofty landing between the two staircases are the rooms containing wall paintings from the two towns, including the beautiful picture of Briseis and Chiron and the Wedding of Hera, and on the first floor is gathered all the furniture of the Pompeii house, illustrating the private life of the citizens, how they lived and ate their meals. There are numerous little statues of the Lares and Penates, from the domestic shrines of Pompeii.

There are fans, cups, and dice, Roman mirrors and surgical instruments, as well as writing materials and heating apparatus.

The little statues of terra-cotta give us an impression of Pompeian life : there are gladiators and porters, girls and boys and animals. Terra-cotta was used for every domestic purpose—for dinner services, lamps, jars and urns, children's toys.

There is a beautiful collection of old glass, including the famous Blue-Green vase from a tomb on the Herculaneum road, second in beauty only to the famous Portland vase in the British Museum, and some curious flashing vases. These are made in a great variety of colours—yellow, green, and white. In other rooms are cups of gold and silver, carved, and inset with precious stones, many of which came from Campanian towns.

The museum gives us a vivid picture of the life of a people who were fond of beautiful things and, as far as

VICTORY

From the Bronze Statue in the National Museum, Naples
(Found at Pompeii)

we can tell, happy and content with life as it was in those days.

NOTE.—According to latest accounts, the excavations at Herculaneum continue to produce valuable results. Special mention is made of a series of wonderfully preserved frescoes, representing birds of various kinds and colours playing near a fountain.

GLOSSARY

Abacus—a square tablet resting on a kind of stone cushion.
Aediles—officials who looked after public buildings.
Apodyterium—undressing-room at the baths.
Atrium—the small hall of a Roman house.

Ballistae—engines which shot heavy stones.
Bisellium—a state chair for two persons.
Brazier—a kind of charcoal stove.

Caestus—a boxing-glove for prize-fights.
Caldarium—the room in which the hot bath was taken.
Camponae—public-houses.
Cella—the central chamber in a temple.
Columbarium—a small building where bodies were burnt.

Decuriones—senators.
Deversoria—an inn.
Duoviri—the highest magistrates.

Follis—a football.
Fullonica—a fuller's washhouse and premises.

Insula—a large house.

Labrum—a marble tub holding cold water.
Lanista—a trainer of gladiators.

Mulsum—a drink like the mead of the Middle Ages.

Palestra—a room where boxing took place.
Palla—a garment worn by women over the stola.

Pediment—a piece of wall above the entablature.
Peristyle—a garden court surrounded by a colonnade.
Podium—a raised platform.
Porta—a gate.

Quaestors—officials who looked after the government of cities.
Quinquinnales—officials resembling the Censors at Rome.

Stola—an outer garment worn by women.
Strada—a street.

Tepidarium—the slightly warmed room where the bather was stripped.
Thermopolium—a hot-food shop.
Tufa—volcanic stone.

Vestibulum—an entrance hall.
Vico—a lane.

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